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EDITED BY
J. W. MACALISTER
F.S.A.

APRIL
1902

PRICE 7/11

THE LIBRARY.

A REVIEW (QUARTERLY).

EDITED BY

J. Y. W. MAC ALISTER, in collaboration with LÉOPOLD DELISLE,
CARL DEITZKE, MELVIL DEWEY, and RICHARD GARNETT, C.B.

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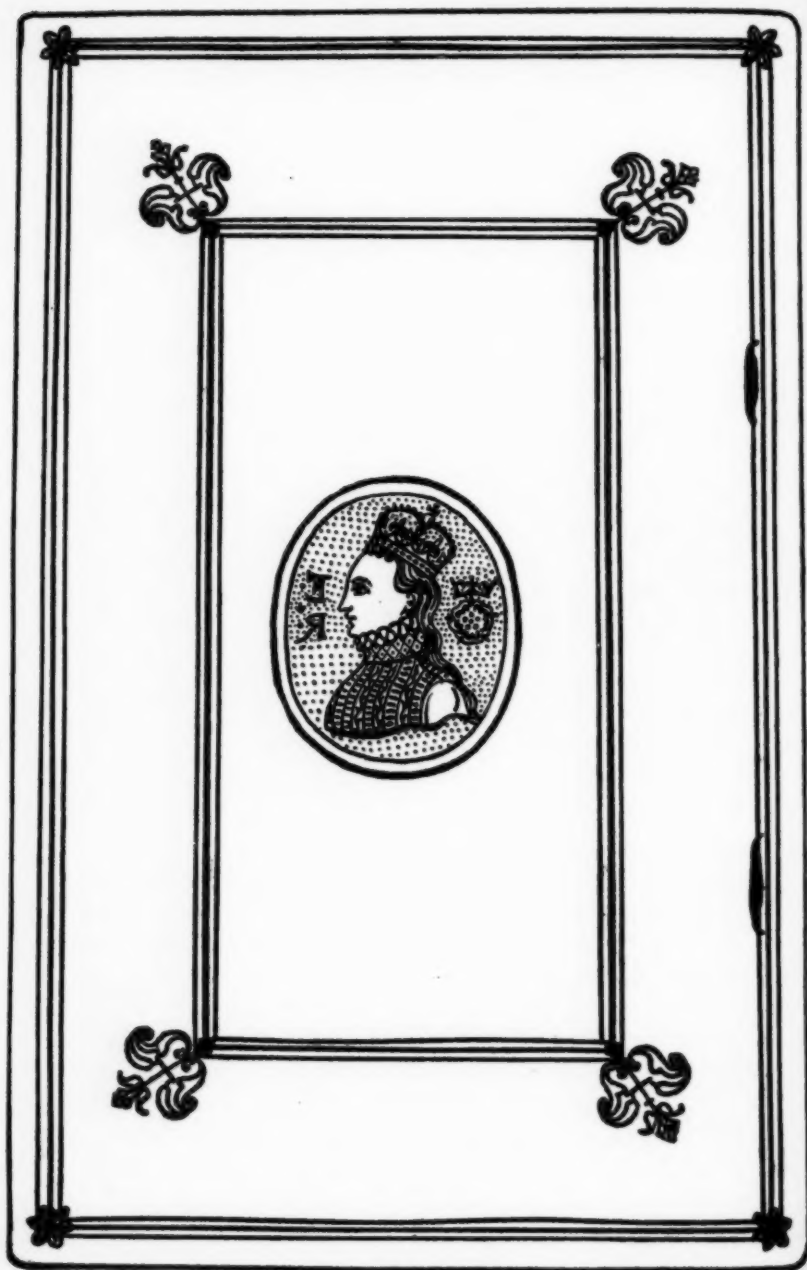
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III.

I



BINDING OF A PLANTIN GREEK TESTAMENT, 1583.

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THE FRANKS COLLECTION OF ARMORIAL BOOK-STAMPS.



OME little time after the death of Sir Augustus Wollaston Franks the Library of the British Museum acquired, through the kindness of his successor in the Keepership of Mediæval Antiquities, Mr. C. H. Read, some three hundred books, of the sixteenth, seventeenth, and eighteenth centuries, bearing on their bindings armorial book-stamps. For lack of a better word these three hundred books have been dignified in the heading of this article by the title of a 'collection,' but it is due to the great reputation of Sir Wollaston Franks as a collector to say that he himself would probably have smiled if he had heard them called so. As all bookish people know, one of his real hobbies was the collection of book-plates, his countless specimens of which passed at his death to another department of the British Museum, that of Prints and Drawings, where considerable progress has been made in describing and cataloguing them. By the side of his thousands of book-plates these three hundred

or so old books with armorial stamps on their covers are a merely subsidiary collection, sufficient to illustrate the method of marking ownership, which book-plates first rivalled and then, alas, almost entirely superseded.

The £500 which Sir Wollaston Franks gave for the copy of the 'Ptolemy' of 1490, with the badge of Mary Queen of Scots, recently the subject of one of the Bibliographical Society's Monographs, shows the spirit in which he would have pursued the collection of armorial bindings had he taken it up seriously. As it was, he seems to have given a standing order to several booksellers to send him any books or odd volumes, of which the chief value lay in the stamped arms, and which they were willing to sell for a small sum, and to have taken his chance. There are worse ways of collecting than this, for a bookseller who knows that he can always place a book of a certain class with a customer, will often be content to buy it at a venture for a small price and pass it on at once at a few shillings' profit without examining it very carefully or inquiring too curiously into its market value. As will be seen from some of the books soon to be mentioned, this was certainly the experience in this instance of Sir Wollaston Franks, and the foregoing depreciation of the specimens he thus got together must be understood as written solely to prevent his name in the title of this article from raising expectation too high.

Before describing any individual specimens, it may be worth while to say a few words about

book-stamps in general. Compared with book-plates, of which the literature during the last ten or twelve years has grown with such rapidity, they have as yet received very little attention outside France, where Guigard's '*Armorial du Bibliophile*' in its second edition (1892) gives as full information about most French examples as can reasonably be desired. In the third volume of '*Bibliographica*,' Mr. W. Y. Fletcher wrote an interesting article on 'English Armorial Book-stamps,' and it is much to be wished that he could be persuaded to print in full his notes on the subject, which are certainly more complete—or less incomplete—than those in the possession of anyone else. A few years ago the Grolier Club of New York held an exhibition of books bearing these marks of ownership, and printed a small catalogue of it, which I have not had the advantage of seeing. Other information, as far as I am aware, can only be obtained by painful search in books of heraldry and genealogy and in biographies.

Towards the close of the age of manuscripts, it became a fairly common practice, more especially in Italy, for book-lovers to cause their arms to be painted as part of the decoration of the first page of text. In the last years of the fifteenth century book-plates came into use in Germany, and during the next hundred years were slowly adopted both in France and England. But until the sixteenth century was far advanced the commonest way of marking possession of a book in England remained that of inscribing the owner's name on the title-page

or a fly-leaf. Thus all the books in the large libraries of Archbishop Cranmer and Lord Lumley bear their names, 'Thomas Cantuariensis' and 'Lumley' in the handwriting of their secretaries or librarians. One or two instances are found of names printed or written on book-edges. That of 'Anna Regina Anglie,' *i.e.* Anne Boleyn, on a vellum presentation copy of Tyndale's New Testament of 1534, is a well-known example of this. On the outside of books names are found from a very early period ; but in the fifteenth century and the early years of the sixteenth they are the names, not of the owners of the volume, but of the bookbinder, as in the case of Conrad of Strasburg, Johann Richenbach, and André Boule. Everyone, however, knows the inscriptions which the three great collectors, Grolier, Maioli, and Lauwrin put on their books. As the sixteenth century grew older the names or initials of the owner, with sometimes a date added, are found on a fair number of bindings. In Germany such names and dates were frequently branded in black on pigskin bindings. In other countries the names are, as a rule, stamped in gold. As late as the eighteenth century Lord Oxford used to stamp his name, 'Robert Harley,' on his books, in addition to his arms.

Coming at last to armorial book-stamps, we find that from the fifteenth century onwards books were often impressed with the royal arms. These were used both as marks of possession and also, at least in England (as noted by Mr. Davenport in his article on 'Some Popular Errors as to old Bindings' in vol. ii. of this magazine), as decorative designs on

the trade bindings of loyal stationers. Crowned initials and royal badges are often found, and these nearly always mark royal ownership. When this use of armorial book-stamps was first adopted by collectors beneath the royal rank is not easy to say. Grolier is said to have occasionally placed his arms on his books, but I believe that until about 1560, the practice did not become at all common even in foreign countries, and in England it was probably some ten years later. It is, perhaps, worth noting that in France the fashion must undoubtedly have received a great impetus from the sumptuary law of 1577, which restricted the use of the elaborate 'fanfare' style of ornamenting books to those in royal ownership. The splendid bindings of a few of the books of Jacques Auguste de Thou (associated, rightly or wrongly, with the name of Nicolas Eve) must all have been executed before this date. Thereafter he adopted the plain morocco covers decorated only with the stamps of his arms with which all book-lovers are familiar. Other collectors followed his example, and in their respective kinds both the strong, massively stamped books of De Thou, and the more finely grained red moroccos of later French bookmen, in which the tiny stamp of arms has a Legasconesque delicacy of finish, offer examples of simple decoration which the wealthiest collector may well imitate.

Of books bearing the arms of French collectors upwards of one hundred and fifty were brought together by Sir Wollaston Franks, but the English stamps, which number rather over a hundred, must

engage our first attention. One of the earliest of these is a small stamp of the arms of Archbishop Parker, forming the centre of a rather decorative binding, obviously of English work. The book it is found on is a copy of Beza's Latin New Testament, printed at London by Vautrollier, in 1574, on the yellow paper occasionally used during the middle of the sixteenth century, presumably as less trying



QUEEN ELIZABETH'S
FALCON BADGE.

to the eyes than the ordinary white. Parker's patronage of John Day is well known, but in view of the likelihood of this being a presentation copy to the Archbishop from Vautrollier, it would be rash to credit Day with the binding of this volume, which is, moreover, not quite so original as Day's work at its best.

Two other books in the Franks collection are connected by their stamps with Parker's royal mistress. One of these bears the well-known Falcon badge which Elizabeth adopted in imitation of her mother. This is found on a copy of Etienne Dolet's '*De Latina lingua*' printed at Basel in 1539. I do not know if the point has been raised and settled as to whether this badge was used by Elizabeth, both as queen and as princess, but there is at least nothing to prevent our supposing that this treatise of Dolet's was one of Elizabeth's school-books and thus often in her hands. It is at least a point in favour of such a supposition that the badge

in this case is sharper and fresher than on any other book I have ever seen. The other Elizabethan book in the collection is even more interesting, for its covers are embossed with the portrait-stamp of the queen reproduced as a frontispiece to this article, and no other instance of the use of the stamp is recorded. The book is the Plantin Greek Testament of 1583, an edition which the queen would be very likely to possess. But whether this copy was ever in her library we have no means of deciding, the alternatives of presentation to and presentation by, of ownership by the original of the portrait or by some loyal subject, being very equally balanced. The stamp in this case is slightly raised, and is the earliest instance of a cameo stamp on any English binding.

The only other sixteenth-century English armorial stamps in the collection are two examples of the stamp used by William Cecil, Lord Burleigh, one in gold on a copy of the Greek Testament of Erasmus printed at Basel in 1570, the other in silver on a Hebrew Bible issued from the press of Plantin in 1583. It is certainly a very decorative stamp, but I must confess to preferring to it the simple inscription 'William' and 'Mildred Cicyll' on a binding which entered the Museum with the old Royal Library. In the present collection a little Lyons Virgil printed by Gryphius in 1571, though with a decorative instead of an heraldic stamp, bears the initials, 'W. P.,' of an English owner, a book-plate of 'The Right Honble. Robert James L^d Petre, Thorndon in Essex,' combined with a manuscript note, dated 1589, enabling us to

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identify W. P. with William Petre the second Baron (1575-1607). The note, apparently written when Petre was fourteen years old, records that the book was acquired by exchange with a certain Dominus Bigge.



ARMS OF LORD BURLEIGH.

Passing to the seventeenth century we may notice first two books which bear the Towneley arms, Nichols's translation of Thucydides printed at London in 1550, and the 'Scholia in quatuor Evangelia' of Lyons, 1602. The arms are stamped in silver instead of the more usual gold, and alone of all the book-stamps with which I am acquainted

they bear a date, that of the year 1603. Readers familiar with Mr. Hardy's excellent little treatise on Bookplates may remember that the Towneley plate which forms its frontispiece bears the date 1702, just a century later. The two marks of



TOWNELEY ARMS.

ownership are really, however, separated by a somewhat smaller interval, for while 1702 is no doubt the date of the plate (such dated plates being unusually common at the beginning of the eighteenth century), the 1603 of the book-stamp is probably the birth-date of Christopher Towneley, the antiquary, who was born at Towneley

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Hall, Lancashire, on 9th January, 1603, old style.

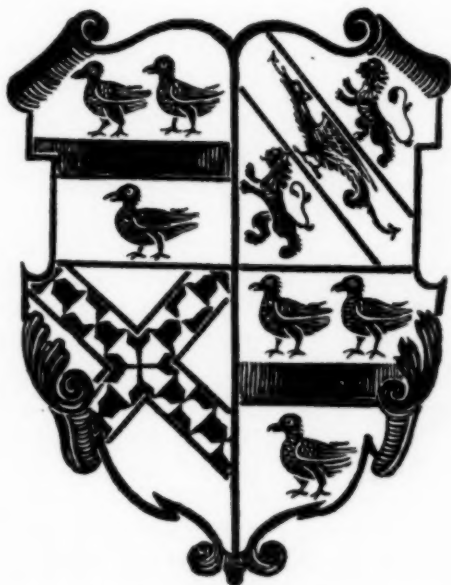
We come now to an interesting group of books, once in the possession of Ralph Sheldon, the



AUGUSTINE VINCENT'S BADGE.

seventeenth-century antiquary. The first of these bears not his own arms but those of Augustine Vincent, the Windsor Herald, which two years ago attracted attention from being found, stamped in blind, on the splendid copy of the first Folio Shakespeare presented to him by William Jaggard,

one of its publishers.¹ In the present instance they are impressed in gold on Estienne de Cypres' 'Genealogies de soixante et sept tres nobles Maisons' printed at Paris in 1586. Augustine Vincent died in 1626, and his son sold his books

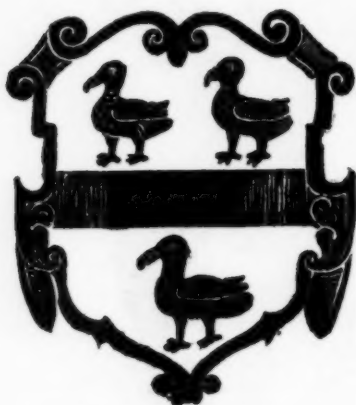


ARMS OF RALPH SHELDON AND HIS WIFE.

to Ralph Sheldon, who on his death in 1684 bequeathed his manuscripts to the College of Arms.

¹ This copy, in the possession of Mr. Coningsby Sibthorp, of Sudbrooke Holme, Lincoln, to whose family it has belonged for more than a century, is fully described by Mr. Sidney Lee on p. 171 of his 'Shakespeare's Life and Work.' By a curious coincidence the copy he describes on the previous page is one,

The printed books apparently remained for some time in the possession of the family, for this volume bears a Sheldon book-plate, and Sir Wollaston Franks was able to purchase two other books with Ralph Sheldon's book-stamp, Campian's '*Historia Anglicana*' (Douay, 1632), and the '*Prophecies*' of Nostradamus (London, 1672). On both of these the Sheldon arms are quartered with those



ARMS OF GEORGE SHELDON.

of Ralph's wife (Henrietta Maria, daughter of Thomas Savage, Viscount Rock Savage), and both books have written in them the motto, '*In Posterum*,' apparently in Ralph's autograph. A third book, Greenway's translation of the '*Annals*' of Tacitus (London, 1640), bears on its

title-page the autograph of 'Geo. Sheldon,' and on the cover the Sheldon arms as here shown. The next two volumes we may note are Thomas Mason's '*Of the Consecration of Bishops in the Church of England*' (1613), and the '*Works*' of King James I. (1616), both of them bearing the Hatton arms. From their dates these must there-

now owned by the Baroness Burdett-Coutts, which formerly belonged to Ralph Sheldon, who bought Vincent's library. Presumably both copies at one time belonged to him.

fore have belonged not to Elizabeth's favourite, whose arms are figured in Mr. Fletcher's article, since he died in 1591, but to a son of his cousin of the same name, of Clay Hall, Barking. This third Christopher Hatton was baptized and probably born in 1605, and was a prominent man during the reign of Charles I., by whom he was created Baron Hatton in 1643. He was responsible for an edition of the Psalms with prayers attached (1644), which went by the name of Hatton's 'Psalter,' and was philosopher enough to be able to make himself happy with his 'books and fiddles' while a Royalist exile.

A few of these early seventeenth-century books possess bindings interesting for other reasons besides their marks of ownership. Thus, a fine Hebrew folio is decorated not only with the arms of John Williams, Bishop of Lincoln, but with some striking examples of the handsome, if heavy, cornerpieces in vogue in the reign of James I. On a copy of Brent's 'History of the Council of Trent' the arms of Berkeley look all the better for being inclosed in a handsome scroll-work centrepiece. So again we find both fine cornerpieces and a good central stamp on the three volumes of the works of that learned divine William Perkins (London, 1612), which bear also the initials H. L. beneath a coronet. The owner was presumably Henry Yelverton, created Viscount Longueville in 1690, to whom also belonged a copy of the 1660 edition of More's 'Explanation of the Grand Mystery of Godliness.' On the Perkins volumes his coroneted initials were plainly added as an afterthought,

while a much smaller M. Y., inclosed in the cornerpieces as part of the original design, suggests that the volume had in the first instance belonged to Mary Yelverton, the wife of the Judge of Court of Common Pleas who died in 1630.

The works of Perkins were popular in the seventeenth century, and Sir Wollaston Franks acquired another edition of them, that of 1626, bearing the arms of one of the descendants of Thomas Smythe, Farmer of the Customs in the reign of Elizabeth, whose arms combined with those of his wife, Alice Judde, were figured by Mr. Fletcher. The coat now in question may have belonged either to his grandson, Thomas, who was not created Viscount Strangford until two years after the publication of the book, or to the Viscount's brother, the ambassador to the Court of Russia, who fitted out an Arctic expedition, and has his munificence commemorated in the name of 'Smith's Sound.'

A copy of the 1617 edition of Spenser's 'Faery Queen,' bearing the initials M. C. beneath a coronet, offers another example of a mark of ownership attached by a descendant of the original possessor. Who M. C. was is explained by the pretentious inscription on a book-plate inside the cover, which proclaims itself the property of "The Right Hon^{ble} Mary, wife of Charles, Earle of Carnarvon & Sister of James, Earle of Abingdon." The Earl of Carnarvon here named was the second earl, Charles Dormer, who died in 1709, and his countess was the daughter of Montague Bertie, Earl of Lindsey, by his second wife Bridget, Baroness Norreys of Rycote. This descent ac-

counts for the inscription on the title-page, 'Norreys, 1647,' and we may conclude that the volume was at one time owned either by the Baroness Norreys or her first husband. The book-plate of the Countess of Carnarvon is here reproduced as



BOOK-PLATE OF THE COUNTESS OF CARNARVON.

presumably a rather early example of a lady's plate in the heraldic style. It certainly does not deserve the honour for its artistic merits, the design and engraving being as poor as the inscription is foolish.

Copies of a Commelinus Tacitus (1595) and a Horace, Persius and Juvenal (London, 1614-15) bear the arms of John Maitland, created Viscount

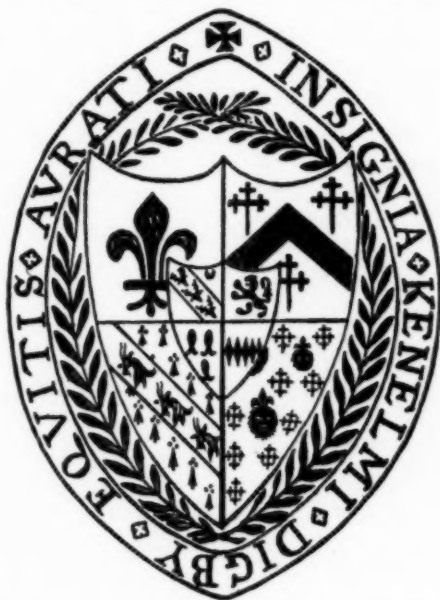
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Lauderdale in 1616; those of the Earl of Huntingdon are found on a Camden's 'Britannica' of 1627; those of William Covert of Sussex, on the 1615 edition of the works of Gervase Babington; those of Chetwynd, on Matthew of Westminster's 'Flores Historiarum' (Frankfort, 1601); those of Wilmer on Stowe's 'Survey of London,' 1618. Further investigation would no doubt yield a tale as to each of these volumes, but we may not linger over them. We must stop, however, to note that the arms of Archbishop Laud, on a copy of his 'Relation of a conference with Fisher the Jesuit,' do not clearly indicate that this was his own library copy, since an inscription (apparently in his own handwriting) informs us that the book was 'presented by y^e author to Sr Jo. Bramston, Ch[ief] Ju[stice] of the K[ing's] B[ench],' a book-plate of one of whose descendants, 'Thomas Bramston, Esq., of Skreens,' is found in the volume. In the same way, in the next century, we find Speaker Onslow possessed of a copy of Locke's 'Letters concerning Toleration,' presented to him by Thomas Hollis, and bearing some of the donor's favourite emblems, the cap of liberty, the owl of Minerva and a pen, with the motto 'Placidam sub libertate quietem.' There is no special reason to suppose that either Archbishop Laud or Hollis intended these volumes originally for their libraries, and after having had them bound with that intention subsequently gave them away. It may, of course, have been so, but we should not entirely exclude the supposition that books were also sometimes impressed with the arms or device of the donor, in order to remind

the recipient of the source whence the gift came, just as we find gift-plates alongside of the more usual book-plates denoting personal ownership.

Owing to the library of Sir Kenelm Digby having been seized after his death in France under

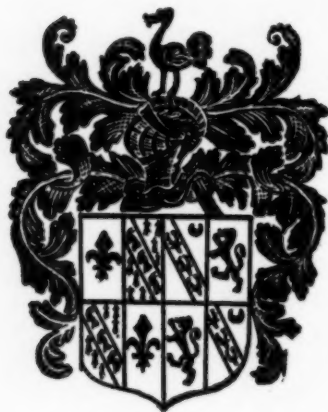


ARMS OF SIR KENELM DIGBY AND VENETIA STANLEY,
HIS WIFE.

the inhospitable French law which gave to the king the chattels of strangers dying in his country, books with his arms are not often found in England. Sir Wollaston Franks was, therefore, fortunate in obtaining three volumes thus decorated, two of them showing his coat with that of his first wife,

Venetia Stanley on an escutcheon of pretence, as figured in Mr. Fletcher's article, while the third bears his coat impaled with hers, and is much more finely cut.

The arms of the Duke of Albemarle are found on the 1634 edition of Harington's 'Orlando Furioso,' those of the Earl of Arlington on a copy of a Spanish religious work, 'Trabajos de Iesus',



SIR KENELM DIGBY'S ARMS.

printed at Madrid in 1647, those of Lord Cornwallis, with a cipher imitated from that of Charles II., on a 1669 edition of the Book of Common Prayer. Other seventeenth-century collectors of minor note might be mentioned, but we must pass on now beyond the Revolution of 1688, and notice a few coats of later date. A copy of

Dryden's 'Miscellany Poems' of 1702 bears the arms of Charles, Lord Halifax ('the Treasurer'), as well as a book-plate dated with the same year, 1702, a Roman History of 1695 and a Prayer Book of 1700 carry two different stamps of the arms of John, Lord Somers; there are three books with the stamp and name of Robert Harley, Earl of Oxford, and three with the Carteret arms. Of these last two, Hammond's 'Sermons' and the

'*Divi Britannici*,' both published in 1675, bear the 'bloody hand' that marks a baronet, while a Horace of Paris, 1567, shows Lord Carteret's arms as a peer. On Sanderson's '*Nature and Obligation of Conscience*' (1722) we have another instance of a lady's book-stamp, that of Cassandra Willoughby, Duchess of Chandos; the arms and book-plate of the Duke of Montagu are found on a copy of Bishop Berkeley's famous treatise on the virtues of tar-water (1744); lastly, a Utrecht Callimachus of 1697 is adorned with the arms of Sir Philip Sydenham, Bart., and with the book-plate of John Wilkes, who, if a demagogue, was a demagogue of classical tastes.

These eighteenth-century books and their owners are somewhat less interesting than the earlier ones to which most of this article has been devoted, and in attempting to enumerate them it is difficult to avoid the style of a catalogue. The danger is all the greater when we turn to the French books, for here Guigard has been before us, and there is no purpose to be served by making extracts from his pages. As might be expected, the collection contains more than one specimen of the books of De Thou, in which the British Museum was already fairly rich. Among other notable stamps of the sixteenth and seventeenth centuries we may mention that of Antoine de Leve, Abbé de l'Isle en Barrois, on three books published between 1574 and 1624; of Estampes de Valency on a book of 1557; of Peiresc (on a '*Harpocratonis Dictionarium*,' 1614), and of Louis Philippeaux, Seigneur de la Vaillière. Of later date are those of the

Comtesse de Verrue, Beatrix de Choiseul, La Rochefoucauld, President Segulier, Turgot, Montausier, Marie Leczinska, and a host of others too numerous to mention.

The German books are few and apparently unimportant, the Italian mostly ecclesiastical, those from the Low Countries mostly school-prizes. There are also two or three Spanish books, all the more welcome because Spanish bindings are so seldom met with in England, and a few fairly good specimens of the bookbinder's craft without armorial stamps. But the English books are the main feature of the collection.

ALFRED W. POLLARD.

PUBLIC LENDING LIBRARIES FOR THE CITY OF LONDON.



It has been officially stated that the day population of the City of London amounts to 350,000. The comparatively insignificant night population has now fallen to considerably below 30,000. The fact of this lessening in number of permanent inhabitants has hitherto been regarded as a reason for not extending the operation of the Public Library Acts to a locality conspicuously capable of bearing the light fiscal burden those Acts impose. Within the last few years, however, the committees of several municipal libraries, willingly or unwillingly, have fallen in with the idea that the loan of books should not be limited to the permanent residents of the city, town or parish in which the library is situated. The reasons for this extension of borrowing facilities to a circle wider than the mere inhabitants are sufficiently obvious. The workers who form the day population of a district are summoned from their homes to help create the wealth on which rates and taxes are levied, and they thus form an important factor in the general prosperity of the community. The foregoing conditions, prevalent in greater or less degree in other parts of the metropolis, reach their maximum of intensity, so far as the workers

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are concerned, in the City of London. It is the very prosperity of the City which has driven its working population far a-field for cheaper housing, as it long since drove employers beyond the City limits for pleasanter and more luxurious homes than Cheapside could afford. The locality where work is done and wealth created is thus the link which remains between two now distinct populations which formerly lived side by side. When the City of London is anxious to assert its claims as against the County Council, or to maintain its representation in Parliament undiminished, much is made of the importance of the day population. It was entirely for this end that the day-census was instituted. If the day population is important for the assertion of municipal rights and privileges, it is unreasonable to ignore it when the question is no longer one of rights but one of duties. Among municipal duties the provision of public libraries is now increasingly recognized as holding an important place. It is unworthy of the greatest city in the world to tell its workers that they may provide these and other luxuries for themselves in the already heavily-rated districts in Outer London to which they have been driven for cheaper homes.

I have said that the principle of extending the loan of books to day workers is now becoming generally recognized. There has been an attempt at this recognition in the city, but a very halting one. It is not to the credit of the Corporation that their Library at the Guildhall, which claims to be the public library of the City of London, has kept itself entirely aloof from this reform. Useful

in its reference department (though this, too, needs expansion in many classes of literature), the Guildhall Library is a by-word for inactivity, so far as the borrowing of books is concerned. The loan of them is strictly limited to members of the Corporation *and their domestic servants*. Mr. Thomas Greenwood, in his 'Public Libraries' (4th edition, 1891, p. 340), enters a plea on behalf of a less ridiculously restricted lending department for the city in connection with the Guildhall institution; but he pleads as if the poor Corporation were in the financial position of some struggling suburb. He appeals to private munificence for £25,000 or £50,000 for this object; but private donors, whether generous or wealthy, or both, are inclined to keep their hands in their pockets when public corporations, the reverse of poor or starving, fail to do their clear duty. The whole attitude of the City of London Corporation has been that the Guildhall Library is their own peculiar and personal property; of their gracious clemency they admit the public to consult the volumes, but they will not be concerned with such common or trifling affairs as the loan of books to those who help to make the wealth of the City. Such an attitude is not one with which well-wishers to the Corporation can easily be contented.

It is pleasant to turn to other institutions in the City that have made an attempt to supply the deficiency thus created. All three of them are situate on its borders, and are purely local in their work. The St. Bride Foundation Institute serves the western border; the Cripplegate Institute the

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northern district; and the Bishopsgate Institute that part of the City which adjoins the great East End. For income they are dependent not on a public rate, but on moieties of wealthy local charities. Their work far exceeds the scope of the ordinary public library, as concerts and lectures, educational and entertaining, form part of it, and there is a regular nightly programme of these throughout the winter.

So far as their purely library work is concerned, it in no way differs from those institutions under the Acts. The St. Bride Institute has a valuable collection of works on the art of printing. The two other institutes (Bishopsgate and Cripplegate) were pioneers in the matter of open access. Unhappily the public in the shape of rough boys and girls who visit the Bishopsgate Institute have not proved worthy of the trust reposed in them. Clandestine borrowing, which we will not stigmatize by the name of theft, has been frequent. Consequently access to the shelves by readers is to be at an end.

But what must be said about the centre, or heart of the City? Here the employés and assistants are of a higher social rank and intelligence than those provided for at Bishopsgate and Cripplegate. The majority of them are employed at desk work which requires the closest application and accuracy if even moderate success is to be won. The cares of life do not sit so lightly on their shoulders as on those of the young men and women who frequent the Institutes we have named. But public lending library round the chief business

centre there is none. That the need exists is evident: the Bank of England has its own library; the clerks in insurance offices club together and have large joint subscriptions at Mudie's. They must read; many of them get home too late and leave too early to borrow from the local public library of their own neighbourhood, if there be one; consequently one enterprising firm of booksellers alone has several branches in the neighbourhood of Cornhill, for the clerks who cannot borrow will buy what they can. A fair number of employers and a few of the more highly paid of the employed are members of the London Institution; but the entrance fee and annual subscription thereto attached are by no means light, and as no particular professional advantage accrues to the City man who becomes a member of that time-honoured outpost of literature in Finsbury Circus, he will think twice before making an annual outlay of two or three guineas.

There can be little doubt, therefore, that members of all classes of the working community of the City of London would be thankful for the establishment of good lending libraries. It is not as if the adoption of the Acts would be likely to prove a difficult matter. Opposition to the measure, if it were properly advocated, would probably be trifling. As all who have had the conduct of a public library campaign well know, the bitterest opponent is the small tradesman who finds himself heavily rated and taxed in proportion to his means. He considers the library rate his 'last straw' of financial burden. Literally, indeed, it is no more

than a straw, but the clever agitator against the movement knows well how to marshal his arguments, and wins over the misanthropic shopkeeper to help in rejecting the proposal. There are struggling men in the City as elsewhere, but, rich or poor, the majority of them are open-minded. Merchants of the type of the Chuzzlewits or Scrooge belong to a class that has long since become insignificant.

Again, thanks to the general abundance of money in the City, the question of funds for providing buildings need cause no apprehension. Of course, if private benefactors chose to step in, their donations would be welcome; but, as has been said already, private munificence is not likely to be forthcoming until the proper public authorities take the first step.

ARCHIBALD L. CLARKE.

AN EARLY ESSAY BY PANIZZI.

SIR ANTONIO PANIZZI occupies so remarkable a position in the annals of British bibliography that, I think, the readers of 'The Library' will be interested in a notice of one of his early contributions to literature, unrecorded by Mr. Louis Fagan, his biographer.

Panizzi reached England after a romantic escape from the Two Sicilies, where his Liberalism had brought him into disfavour with the authorities, and his first efforts at gaining a living were made in Liverpool, where he was a successful teacher of the Italian language. There was plenty of literary interest in the town by the Mersey, and the place which was the home of William Roscoe, the historian of the Medicis, and of William Shepherd, the biographer of Poggio, could not be indifferent to the talent and charm of Panizzi. There he met Brougham, to whom was due both his London professorship and his introduction to the British Museum—with what memorable results for English scholarship is a matter of history.

A memorial of his intercourse with the literary coterie of Liverpool is to be found in 'The Winter's Wreath' of 1828. This was one of the annuals that were so fashionable in the earlier half of the nineteenth century. It was, however, rather more serious in character than some of its con-

temporaries, and was published yearly from 1828 to 1832. We are, however, only concerned with the first issue :

THE WINTER'S WREATH; a collection of original contributions in prose and verse. London: published by Geo. B. Whittaker, J. Hatchard and Son, and George Smyth, Liverpool, 1828. 12mo. Pp. xi. 400. With nine plates.

The preface signed A. H. explains that 'the object originally was to present a volume to young persons in which nothing injurious in example or sentiment should be introduced; to blend instruction with amusement, and to unite what is too often separated, although not necessarily, principle with taste.' These laudable, if not novel, intentions resulted in an interesting volume. Many of the articles were anonymous, but those of which the authorship is acknowledged include contributions by William Wordsworth, Hannah More, Charlotte Grant of Laggan, John Bowring, Felicia Hemans, William Roscoe, Jane Roscoe, and W. S. Roscoe. More notable still is the fine translation by Macaulay of Filicaja's noble ode on the deliverance of Vienna.

After this glance at the general character of the 'Winter's Wreath,' we may turn to the contribution of the Italian exile, to whom fate had assigned the task of converting the British Museum into a national library of which all lovers of literature are justly proud. 'Un Improvvisatore sotto un governo dispotico,' is the title of the article, which is wholly in Italian. Although the art is not entirely unknown in other tongues, the structure of the Italian language lends itself more readily to

improvisation than perhaps any other modern form of speech. A 'Sonetto a rime obbligate' is one in which fourteen words are supplied to the poet as compulsory rhymes, and his task is to fill up each line and to weave them all into a poem. Even without these obligatory restraints the sonnet is not always successful, and with them the poet may be said to be dancing in chains. This is not always a graceful performance, but it is certainly remarkable that anyone should be able to do it at all. It is of such a sonnet that Panizzi gives the serio-comic history. At the birth of 'L'Aiglon' all the intellect of Italy was expected to pay tribute to the infant King of Rome, and there were persons found to sing the praises of the son of the man who had despoiled Italy of her art treasures and had decreed Rome, Florence, Turin, and Genoa to be parts of the French Empire. At this time some young men were supping together at Parma; one of the group, Jacopo Sanvitale, aged about twenty, was already well known for his talent as an improvisatore. Fourteen odd and incongruous words were contributed by the assembled friends, and arranged as the rhymes of the octave and sestet of a sonnet, and he was begged to make them into a poem on the birth of the King of Rome. As they expected something clever the young men took down as well as they were able the words as they fell from the lips of the poet. Here is the sonnet :

'Io mi caccio le man nella parrucca
Per la rabbia che propio il cor mi tocca,
Se compro vate i vaticinj scocca,

E un regio Mida canticchiando stucca :
 Poi m'arrovello se Firenze o Lucca
 Chitarrino strimpella o tromba imbocca,
 Per un bimbo che in culla si balocca,
 E sallo Iddio s'avrà poi sale in zucca.
 Egli è del conio, è dell' istessa zecca
 Che rammenta la rana che s'impicca,
 Perchè l' astro del dì moglie si becca.
 Ecco che l' ugne in sen d' Italia ficca,
 E le trae sanguinose, e'l sangue lecca
 Ei che par la potea libera e ricca.¹

'A jest's prosperity lies in the ears of him that hears it,' and Sanvitale's burlesque sonnet was soon all over Parma. Amongst those who did not see the humour of the joke was the prefect, who reported the matter to Paris, and as a consequence Sanvitale was arrested in the middle of the night, and imprisoned in the fortress of Fenestrelle. After an

¹ This cannot be regarded as a model of poetic lucidity, and I have invoked the aid of my friend Sig. Azeglio Valgimigli on its obscurer passages. To turn it into an English sonnet would be a hopeless task, and a rough prose version must suffice. 'I thrust my hands into my wig, through the rage that gnaws my heart. If you approve he hurls anathemas at you, whilst a royal Midas humming, tires you out. Then I am puzzled if at Florence or at Lucca a guitar is scraped or a trumpet is blown for a baby that is frolicking in his cradle. God knows if he will have any sense (*salt in his pumpkin*). He is of the same stamp and the same mint that brings to my memory the frog who hung himself because the sun was taking a wife. Behold he thrusts his claws into Italy's bosom and draws them out again smeared with blood—he that could have made her free and opulent.' The allusion to the frog is explained by a fable of a batrachian who, having heard that the sun was about to marry, fell into the melancholy reflection that if one sun could cause so much suffering by drying up the marshes there was no further hope for the creatures of frogland if there arose children of the sun inheriting the strength and nature of their father.

imprisonment of twenty-seven months Sanvitale managed to escape. In the daytime the prisoners were allowed to walk about the castle, but at night the drawbridge was raised and each man had to retire to his cell. No visitors were allowed unless furnished with a special permit, and no one had access to the castle except the country folk, men and women, who came to sell the produce of their gardens to the prisoners. Sanvitale, who was a beardless, smooth-faced, and not tall young man, obtained the dress of a peasant girl, and thus attired and carrying a basket on his head he marched out under the eyes of the zealous warders and sentries. His friends were waiting at a short distance to meet him, and after a time he reached Milan, which was the capital of the kingdom of Italy. But though now outside the 'French Empire' he was not out of danger. He lived very quietly, but one night went to the theatre with the daughter of his landlady, and whilst there heard his name mentioned by persons as to whose kindly intentions he felt grave suspicions. The girl was nearly fainting at the danger in which he was placed. He advised her to imitate a fainting fit, and made this a pretext for taking her aside into the fresh air. As he was leaving he asked the police officials to take care of a hat which he left on his seat, as a token of intended return. Sanvitale quickly and unceremoniously left the lady. As soon as possible he obtained a bogus passport, and in the pretended character of a physician reached Como. Dr. Micheli allowed his landlord to suppose that he belonged to a family of distinction, and that an

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austere father had temporarily banished him because he would not give up a girl whom he desired to marry but of whom his parents disapproved. As Dr. Micheli was also a student and a poet, his solitary and apparently misanthropic existence needed no further explanation. The landlord was further impressed by the books he found in the rooms of his lodger, and especially by a polyglot Bible, the unknown characters of which suggested the thought of communication with the world of spirits. The landlord fell ill, and when the country doctor was sent for it was found that he was some distance away on a visit. The landlady begged Dr. Micheli to prescribe for her husband. Sanvitale now found himself a veritable *médecin malgré lui*, but put a good face on the matter, and had the good luck to see his patient quickly on the way to recovery. When the village doctor returned he requested an introduction to his learned and skilful colleague, and being a man of less learning and talent, did not penetrate the secret, but, on the contrary, was full of generous admiration of the stranger, and whenever a difficult case occurred he recommended his patients to apply to Dr. Micheli. The poor poet lived in daily terror of increasing the death-rate, but the fall of Napoleon released him from exile, and removed one of the dangers to the health of Como.

Panizzi assures the reader that his narrative is not fiction but sober fact. Jacopo Sanvitale was a real person, who was afterwards secretary of the University of Parma; but became suspected during the rule of the Austrians, and was again imprisoned

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in 1822 and 1823. It would certainly be difficult to find another sonnet, good, bad or indifferent, so fruitful in scenes of tragi-comedy as that of which Panizzi has made himself the sympathetic historian.

WILLIAM E. A. AXON.

LES MATINÉES DU ROI DE PRUSSE.



AN old literary problem has been revived by Sir William Whittall's publication of a transcript and translation of what is known as the Smyrna MS. of the once famous work 'Les Matinées du Roi de Prusse.' The existence of this manuscript, or we should perhaps say of the copy of it taken by Sir William Whittall's grandfather, had long been known from the 'Mémoires' of Marshal Savary, with whose narrative the account given in the introduction to this new edition is in substantial agreement. When the Emperor Napoleon was exiled to Elba, Savary begged leave of the French Government to accompany him. His request was not granted, and he was himself imprisoned. Escaping with difficulty, he found a temporary refuge at Smyrna, where one of the leading English merchants, Mr. Charlton Whittall, showed him great kindness. Despite all the perils he had passed through, Savary brought with him to Smyrna, concealed—so the story goes—on his own person, a manuscript which he had stolen from Frederick the Great's writing-table in the palace of Sans Souci when he was accompanying Napoleon on his visit there. Apparently, manuscripts of the 'Matinées' abounded in Frederick's old study, as M. le Baron de Méneval,

one of Napoleon's secretaries, also claimed to have purloined on the same occasion a copy, which afterwards formed the basis of the edition published in 1863. Savary, however, seems to have known nothing of his fellow pilferer, and to have been equally ignorant of the fact that a printed edition of the 'Matinées' had been published in Paris as recently as 1801, and that the book had been well known throughout Europe and also in the United States since 1766 or 1767. To him the copy he had stolen at Sans Souci was the only one in existence. The revelations it offered of the real character of Frederick the Great were too startling and terrible to be given to the world, and in permitting Mr. Whittall to take a transcript he bound him by a promise (which, without any obvious inducement to do so, he also imposed upon himself) that so long as either of them lived the book should not be made public. His story was implicitly accepted by the Whittall family, Mr. Whittall, and apparently his grandson also, being firmly convinced that this manuscript thus strangely brought to Smyrna was the only authentic copy of the 'Matinées,' and that its subsequent publication was due to the treachery of a clerk who had inadvertently been allowed to see the transcript. Of the numerous editions printed in the eighteenth century neither Mr. Whittall nor Sir William seems ever to have heard, and their testimony is, perhaps, all the more to be regarded for this absence of any attempt to fit it in with other facts.

So little has been heard of the 'Matinées du Roi de Prusse' during recent years, that it may be well

to give a few extracts from the book itself to show its real character. Before he has written more than a few lines, the author discloses the frankly cynical attitude to which he adheres throughout : 'Sachez pour toujours qu'en fait de Royaume l'on prend quand on peut, et l'on n'a jamais tort que quand on est obligé de rendre.'

This maxim strikes the keynote of the policy enforced, which has self-aggrandisement for its only aim, and disregards all moral scruples ; and it is in this tone that the author discusses one subject after another, applying to each the supreme test of expediency. This is how he begins his discourse on religion :

'La Religion est absolument nécessaire à un état, c'est une maxime qu'on serait fou de disputer ; et un Roi est maladroit quand il permet que ses sujets en abusent, mais aussi un Roi n'est pas sage d'en avoir. . . . Voulons-nous faire un traité avec une Puissance ? si nous nous souvenons seulement que nous sommes chrétiens, tout est perdu, nous serons toujours dupes. Pour la guerre, c'est un métier où le plus petit scrupule gâterait tout ; en effet, quel est l'honnête homme qui voudrait la faire, si l'on n'avait pas le droit de faire des règles qui permettent le pillage, le feu et le carnage ? Je ne dis pas cependant qu'il faille afficher l'impiété, mais il faut penser selon le rang qu'on occupe. Tous les Papes qui ont eu le sens commun ont eu des systèmes de Religion propres à leur agrandissement. Et ce serait le comble de la folie, si un prince s'attachait à de petites misères qui ne sont faites que pour le peuple.'

In the third *Matinée*, treating of Justice, we have the following remarks :

'Ne vous laissez pas éblouir, mon cher neveu, par le mot de Justice ; c'est un mot qui a différens rapports et qui peut être expliqué de différentes manières. Voici le sens que je lui donne. La Justice est l'image de Dieu, qui peut donc atteindre à une si

haute perfection ? N'est-on pas même assez raisonnable, quand on se désiste du projet insensé de la posséder entièrement ?

The same strain is continued throughout : the political doctrine which Frederick recommends to his nephew, though not so far removed from what some governments practise at the present day, has probably never been advocated with such frankness as in the following passage :

‘J’entends par le mot de Politique, qu’il faut toujours chercher à duper les autres ; c’est le moyen, non pas d’avoir de l’avantage, mais de se trouver au pair ; car soyez sûr que tous les états du monde courent la même carrière ; or, ce principe posé, ne rougissez pas de faire des alliances dans la vue d’en tirer vous seul l’avantage ; ne faites point la faute grossière de ne pas les abandonner quand vous croirez qu’il y a de votre intérêt, et surtout continuez vivement cette maxime : que de dépouiller ses voisins, c’est leur ôter les moyens de vous nuire.’

Frederick (if we accept his authorship of this astounding pamphlet) is not a whit less reticent when he comes to speak of his own private tastes and inclinations :

‘La nature m’a donné des penchans assez doux, j’aime la bonne chère, le vin, le café, et les liqueurs, cependant mes sujets croient que je suis le prince le plus sobre. Quand je mange en public, mon cuisinier allemand fait le dîner, je bois de la bière, et deux ou trois coups de vin. Quand je suis dans mes petits appartemens, mon cuisinier français fait tout ce qu’il peut pour me contenter, et j’avoue que je suis un peu difficile, je suis près de mon lit, et c’est ce qui me rassure sur tout ce que je bois.’

At the end of the fourth *Matinée* this system of worldly wisdom is summed up :

‘Je vous fais connaître, mon cher neveu, l’homme à mes dépens ; croyez qu’il est toujours livré à ses passions, que l’amour-propre fait sa gloire et que ses vertus ne sont appuyées que sur son

intérêt. Voulez-vous passer pour héros ? approchez hardiment du crime ; voulez-vous passer pour sage ? contrefaites-vous avec art.'

Such was the work which (to take the first dated edition of which we know) was published in 1766 in a thin octavo, bearing the imprint 'Berlin.' The question which we would once more discuss is, Was it authentic? Carlyle naturally rejected it with all the scorn of which he was master. Nothing less congruous to his conception of Frederick's character can well be imagined. In 1863, on the other hand, Lord Acton reviewed the evidence for its authenticity in the 'Home and Foreign Review,' of which he was then editor, and pronounced decisively in its favour, following up this pronouncement by an edition of the text from a transcript (we have always to deal with transcripts, never with originals) of the copy which Savary's rival thief, Méneval, professed to have stolen at Sans Souci in 1806. The evidence which Lord Acton adduced may be briefly summarized as follows: On the death of M. Humbert de Bazile, who had been the secretary of the great Buffon, a private diary of the former was published, containing a detailed account of a journey undertaken by Buffon's son to St. Petersburg, and of his reception by Frederick the Great on his way back through Berlin. Not only was the traveller handsomely treated by the King, but he was intrusted with a manuscript which he was to submit to his father on his return to Paris. This document, concerning which Frederick was so anxious to obtain the opinion of M. de Buffon, was, according to M. Humbert,

no other than the notorious 'Matinées.' Until the publication of M. Humbert's memoirs, it had not been known that the younger Buffon visited Berlin on his return journey, and hostile critics had not been slow to point out how unlikely it was that Frederick should have given this youth an audience and intrusted him with such an important manuscript. But here we have the explicit testimony of Buffon's private secretary, who heard the young man tell the story, and who himself handled the manuscript immediately after its arrival from Berlin.

This was Lord Acton's chief positive argument for the authenticity of the 'Matinées'; much of the rest of his article he devoted to the contentions of Herr C. Samwer, who had endeavoured to establish their spuriousness on the ground of the disappearance of the original manuscript, and such points as that the style is inferior to the King's, the opinions contrary to those on which he acted, the mistakes in chronology and in estimating the internal condition of Prussia such as he could not have been guilty of. Though no doubt effective in the mass, most of these points are highly debatable. We must not forget that while Frederick was a very great king, he was also a very conceited and amateurish man of letters. To make a hit in literature would certainly have seemed to him quite as good an object of ambition as to win a battle, and if the whole book reads very like the production of a clever literary hack, this is very much what it would be like if Frederick himself had written it. On the other hand, we have to deal with the theory that far from being the work

of the king, the 'Matinées' were compiled and circulated at the instigation of the French Government and by some writer in their pay with the express object of bringing Frederick and his policy into suspicion and contempt. This is the view taken by Herr Samwer, who quotes two letters written by Grimm to the Duchess Louise Dorothea of Gotha in 1765, when the 'Matinées' were being circulated in Paris; with the first he sends a copy of the pamphlet; in the second he says: 'Je serais tenté de croire que c'est un écrit qu'on aurait escamoté au Grand Frédéric avant qu'il ait pu y mettre de la correction, et qu'on a ensuite falsifié en le faisant parler avec une prétendue sincérité bien hors de toute vraisemblance, car la première des qualités d'un prince qui aurait ces principes serait de les cacher avec la plus profonde dissimulation, et il faudrait le supposer insensé dès qu'on le croirait auteur de ces "Matinées."' Much the same position is taken up by M. Spoll, the editor of the 1885 edition, who observes with some truth: 'On dénonce ainsi une politique; on la recommande autrement.' But after all Grimm clearly gave it as his opinion that Frederick was the author at any rate of the first draught of the book, however much it may have been altered afterwards. Yet Samwer argues that because Grimm did not mention any private Frenchman as the author, his reticence, inspired by fear of the police, was due to his conviction that the French Government had instigated the forgery. Surely this is a far-fetched and unwarranted interpretation of Grimm's words. The 'Matinées,' according to Samwer, are the work of

a man who knew extremely little of Prussia or of the King's person. But, as Lord Acton points out, Herr Cauer (who is also against the authenticity) says that the 'Matinées' are really of value, because the author is well-informed respecting the person of Frederick the Great. The truth is that each different critic declares himself for or against the authenticity of the 'Matinées' according to his previously formed judgment of the King's character.

The objections raised by Lord Acton in reply to Herr Samwer's theory are: (1) that the book, if inspired by the French Government, would in all probability have appeared during the Seven Years' War and not after it; (2) it would not have been circulated so clandestinely that it was difficult to get a copy; (3) Frederick would have made a public protest and complained of the forgery, whereas he remained perfectly silent; (4) Grimm himself says it is certain that the author had never been in France. But the mainstay of Lord Acton's position is the unimpeachable testimony of M. Humbert. Buffon himself believed the work to be authentic, and if we accept M. Humbert's account as substantially correct, it is difficult to see how it could be otherwise.

It is worth while noticing that even Frenchmen, who had every motive to attribute this Machiavelian treatise to the Prussian King, especially when embittered by defeat in 1870, are by no means unanimous on the point. M. Spoll, for instance, the latest French editor, thinks that the hand of Voltaire (to whom the work was very universally attributed soon after its appearance) can be unmis-

takably recognized in its caustic pages. He holds a very high opinion of its literary merit, speaking of it as 'ce merveilleux pamphlet,' and as quite outside the range of a mere dabbler in literature like Frederick the Great. Nevertheless, he considers that the portrait drawn of the great captain in the 'Matinées' is in the main just and accurate. Now, in view of the famous quarrel between Voltaire and Frederick, this theory of the authorship is at first sight attractive; but it appears that Voltaire was already reconciled with his former master before the 'Matinées' came into circulation. Moreover, he would scarcely have put into Frederick's mouth the words concerning himself in the fourth matinée.

This being the problem, it has seemed worth while to inquire whether an examination of the different editions can throw any light on it.¹ On the supposition that Frederick was the true author, and that he was anxious to obtain the opinion of men of letters on his work, we may reasonably expect to find many variations in the text, due to the King's revision. On the supposition that the work was written in France to bring Frederick into discredit, it is not likely that the text would be altered from purely literary considerations after it had once been published. Now, to which of these suppositions do the texts of the early editions lend credibility? The British Museum possesses

¹ I should like to say that the idea that some results might be obtained by comparing the different texts was suggested to me by Mr. Alfred Pollard, who has also given me material help in carrying it out.

six different French editions of the 'Matinées,' either bearing the imprint of the eighteenth century or conjecturally assigned to it, besides one of the year 1801, five published in the last half of the nineteenth century, and several translations. After careful collation of the texts it is apparent that the earliest edition known, namely, that dated 'Berlin, 1766,' must be placed in a class by itself; its text differs considerably from that of the other editions printed in the eighteenth century. These, on the other hand, have a certain family resemblance; they obviously trace their descent from the same draught which, either in manuscript or in print, has received slight variations. The 1766 edition clearly represents a different draught, so frequent and notable are the variations. Moreover, it alone of the eighteenth century editions has six *matinées*, the others omitting that which deals with the army. The 1801 edition¹ has seven *matinées*; but in the sixth again we find considerable variations; and the seventh, which treats of 'Finance,' is obviously a later addition, such as one might expect to find in a fresh issue of a book that had achieved such extraordinary vogue. This added *matinée* consists chiefly of a somewhat tedious 'Mémoire du Conseil,' bristling with an array of facts and figures.

When we come to the editions of the latter half of the nineteenth century, our attention is claimed

¹ It is curious to notice that the publisher of this 1801 edition, like Savary some years afterwards, seems to imagine that he is the first in the field, for he ignores all the editions which had preceded his.

by the one dated 1863, which is based on the manuscript supposed to have been copied at Sans Souci by Méneval. On this text Lord Acton had already thrown suspicions, which are fully borne out by close examination and comparison. Prof. Ranke showed that the manuscript in the archives at Berlin, which Méneval might have copied, is not in Frederick's handwriting, does not correspond with Méneval's text, and is more complete and verisimilar. To this we may now add that the Méneval text contains marked divergencies both from the earliest edition and the other group, though it is nearer to the latter, like which it only has five matinées. What is more, the additions of new matter are comparatively copious, and the whole shows unequivocal signs of having been rewritten and polished. The French is less faulty, and the sentences are rounded off so as to lose the characteristic bluntness of the original. On the whole, it must either represent the latest of several versions, or, as is more probable, have been extensively 'edited.'

The Franco-Prussian War naturally called forth a new crop of reprints in Paris, which, no doubt, appeared for the express purpose of annoying Bismarck and his countrymen. These do not follow the earliest edition, but rather the slightly fuller text of the later group. But the portrait drawn by Frederick of himself, coarse and unflattering though it was, did not appear sufficiently repellent to the patriotic French editor of the 1871 edition, who, besides other little alterations, proceeded to discover an entirely new matinée labelled 'Des

Mœurs et de la Galanterie'; this figured as the sixth, although in all previous editions the sixth had for its subject 'Le Militaire.' It will not surprise anyone to learn that this newly-discovered *Matinée* turned out to be the most shamelessly cynical and revolting of the lot. But such a palpable forgery need not detain us.

So far, the comparison of the various texts has gone to support the genuineness of the work; for the variations are frequent and considerable, suggesting successive revisions of a kind which a forger would not be likely to attempt. It only remains for us to extend our examination to the new edition based on Savary's manuscript, and to see if it can be classed with any of the others. Half an hour's work will convince the most sceptical that it agrees very closely throughout with the 1766 edition, which has hitherto stood alone in a class by itself. Even such discrepancies as there are may, with tolerable certainty, be ascribed to the carelessness of a copyist. For an example we may take the sentence in the first *Matinée*: 'Quand aux filles, elles puisent du privilège à la mode,' where 'puisent' is merely a misreading of the 'jouissent' found in the edition of 1766. The similarity of the two texts becomes the more striking when it is seen to extend even to obvious mistakes: e.g., at the end of the section 'Origine de notre Maison,' we have the following sentence: 'Je vois bien, mon cher neveu, que je vous laisse dans l'obscurité sur notre origine, l'on pretend que ce Comte de Zohem-zollern était d'une grand maison, mais, dans le vrai, personne ne s'est pourvû.'

In both editions this sentence ends in the same abrupt and unintelligible manner. The last words give no sense as they stand, and Sir William Whittall is reduced to translating them: 'But to speak the truth, nobody knows.' One of the undated eighteenth century texts supplies the lacuna with the words: 'Avec moins de terres.' Another offers the variant: 'Personne n'a paru dans le monde avec moins de titres.' The 'Méneval' edition reads: 'Personne ne s'est poussé avec moins de titres.'

Here it is obvious that the original draught was defective, that the texts of what we may call Group B. have corrected it with or without authority, while our two A texts, that is the 1766 edition and Mr. Whittall's, reproduce it as it stood. When we add that Mr. Whittall's manuscript agrees with the 1766 edition in containing the sixth *Matinée*, and in substantially the same form, the close connection between these two texts is placed beyond dispute.

An examination of the opening passage as it stands in Mr. Whittall's version, in the edition of 1766, and in what appears to be the earliest of the B texts,¹ may enable us to take yet a further step.

¹ This is a *sexto-decimo*, without date or imprint. The title-page bears merely the words '*Matinées Royales*,' which in one copy in the British Museum are printed in red, in another in black. After the title-page comes a leaf containing a '*Table des Matieres*,' the verso being paged iv. The text occupies seventy-one numbered pages, ending with an erratum: 'P. 18, l. 17, *pour têtes lisez titres*.' The last page is blank. An undated engraved edition, seemingly intended to be taken for a facsimile of a draught in Frederick's own handwriting, is clearly later than this.

We quote the passage as it stands in the Whittall version and put the variants in parentheses, calling those of the 1766 edition A², and the others B.

‘ Dans le temps du désordre et de la confusion (B les temps de désordre et de confusion) on vit élever (B s’élever) au milieu des nations barbares, un commencement de souveraineté nouvelle. Les Gouvernements (B Gouverneurs) de différens pays secoururent le joug, et bientôt devenus assez puissans pour se faire craindre par (B de) leurs maîtres, ils obtinrent des privilèges, ou pour mieux dire, pour (B par) la forme d’un (B du) genou (A² B genouil) à terre (B en terre) ils importèrent (A²B emportèrent) le fonds (B fond). Dans le nombre de ces audacieux, il y en a plusieurs qui ont jetté le fondement (B les fondemens) des plus grandes monarchies, où (B et) peut-être même (B à bien compter *for* même) tous les Empereurs, Rois et Princes de nôtre temps (B Princes souverains) leur doivent leur états (sic ; A² doivent leur état ; B doivent ils leurs états). Pour nous, nous sommes à coup sûr dans ce cas. Vous rougissez (A² rougirez), allez, je vous pardonne (A²B je vous le pardonne), mais ne vous avisez plus de faire l’enfant, et sachez pour toujours, qu’en fait de Royaume l’on prend quand on peut, et l’on n’a jamais tort que quand on est obligé de rendre. Reprenons, et que ceci soit dit en passant.’

The last sentence, ‘ Reprenons, et que ceci soit dit en passant ’ (which reads clumsily so near the beginning of the book), as also a foolish assertion in the next paragraph that there had been Neros among the Hohenzollerns, disappear in B, never to return. Moreover, excepting the corrections in the first line, as to which later editions fluctuate, all the improvements made in the B text held their place. It thus seems clear that the B text is the later, and it only remains for us to notice the few cases in which the 1766 edition (A²) differs from the Whittall text. The first of these is the spelling *genouil* for *genou*. As the modern form is *genou*, we are tempted to think that the Whittall reading is the

later. But Littré informs us that when the spelling *genouil* held the field, the pronunciation was already *genou*. It is clear, therefore, that the author of the 'Matinées' wrote *genou* phonetically, and the printers corrected it to *genouil*, which suggests that the Whittall text is derived from a draught which printers had never touched, and the comparison of *importèrent* and *emportèrent* in the next line points the same way. Again, *leur états* in the Whittall text is clearly wrong, and that it appears as *leur état* in A² and as *leurs états* in B, seems to show that here again the Whittall text reproduces an original error which the printed editions corrected in two different ways. Two lines later, *rougirez* in A² may trouble us, but not for long, as it is corrected in the 'Errata' to *rougissez*. That A² agrees with B in the improvement, *je vous le pardonne* for *je vous pardonne*, once more implies that the Whittall text is earlier, and we get a fresh and most striking confirmation of this in the fact that in line 4 the reading *Gouvernements* in which A² agrees with the Whittall text as against B, is altered in the errata to *Gouverneurs*, which is found in all subsequent editions.

We have thus discovered in the first place two distinct draughts, A and B, and, secondly, two distinct stages of the earlier draught, with an editor who makes alterations as the book goes through the press. Two results seem to follow. The Savary-Whittall text, as representing an earlier stage of the first draught than any other printed text, must necessarily have been taken, as Savary asserted, from an original manuscript. Secondly, this manu-

script must have been the King's; for (1) it is inconceivable that successively introduced variants of the nature of those we have set down should be the work of a forger; (2) as soon as we admit, as we now must, that Savary's text was really taken from a manuscript, it is impossible to dispute the truth of the rest of his story. Here then we have an edition of the 'Matinées' derived directly from a manuscript found on Frederick's writing-table. But on the assumption that they were compiled and circulated by the French Government, we should in the first place not expect to find the original manuscript in existence at all—it would naturally have been destroyed in order to conceal the fraud; or if it were in existence, the very last home where we should look for it, would be the palace of the libelled king himself.

Thus the Whittall family seem justified of the confidence they reposed in the French nobleman's story, and Frederick the Great may be regarded as the real author of these 'Matinées,' as they stand in the first edition of 1766, or this new edition. It is necessary to make this qualification owing to the impossibility of deciding to what extent they were enlarged and corrupted in later editions by other hands. We may suggest, as at least a possible view, that the manuscript which Savary pocketed at Sans Souci was the very one brought to Paris by Buffon *filz*, and afterwards returned to the King, and that the numerous small improvements in what we have called the B text were made in consequence of the French savant's friendly suggestions.

LIONEL GILES.

SALE PRICES OF INCUNABULA, 1900-1901.



IN accordance with a promise made in noticing vol. xv. of 'Book Prices Current' in our last number, an index is here offered to the fifteenth century books whose sale Mr. Slater chronicles in his text, but without giving in his index any special list of them, such as collectors who buy books for the sake of their printers might reasonably expect. Our main object in giving this list is to tempt Mr. Slater to include one on similar lines in his subsequent volumes. If he will not listen to our exhortation we must take it up ourselves, and try to improve on this first attempt, the execution of which, despite some expert help generously given, is by no means all that we could wish. Nevertheless, the printers of a good many anonymous books have been identified, and mistakes in dates, etc., corrected. But anyone forewarned that he would have to compile such an index at the end of the year could greatly improve on this essay, and we hope that Mr. Slater himself will do this for us next year.

Only a few general remarks need here be made, the most necessary being that the Pirovano sale in July, 1901, is responsible for the greatness of the preponderance of Italian books in this list. Prob-

ably in any average year Italian incunabula will nearly or quite equal in number those of all other countries combined, partly because of the great activity of the press in Italy during the fifteenth century, partly from the fact that for nearly two hundred years Italy has been a hunting ground particularly beloved by English collectors; partly, and this is rather a sad reason for her lovers, because Italy is now a poor country, and the high prices now realized by the beautiful books she printed and illustrated in former days are beyond the means of most of her amateurs.

In the case of Holland, which is so ludicrously under-represented, the present wealth of the country and the fact that it has been no very favourite travelling place for Englishmen, may help to account for the non-appearance of its finer books at English sales. Of the not very attractive volumes printed there in great numbers towards the close of the fifteenth century probably a few have been sold in London in this as in other years, without reaching Mr. Slater's minimum of a pound. Spanish books do not occur, because of their rarity. We may be quite sure that no Spanish book of the fifteenth century is knocked down at a price Mr. Slater would ignore. For Germany and France we need hardly theorize. There is plenty of money in the latter country, and her collectors are an eager race, and keep most of the books their country has produced. Books printed in Germany, on the other hand, are fairly represented in English collections, and the number is probably increasing slightly, despite some buying

back. But the pound limit undoubtedly excludes a good many of the later publications of the fifteenth century from Mr. Slater's survey.

As regards England, her incunabula being so few, a generous view has been taken of them, so as to include all books printed by Wynkyn de Worde and Pynson, irrespective of the century in which they appeared.

It should be noted that in order not unduly to elevate printers at the expense of their fellow-workers, an asterisk has been placed against the names of books whose value may be supposed to be mainly derived from their illustrations.

ENGLAND.

- Caxton. 1482. Polychronicon. Very imp. [4820.] £55.
 Caxton. [1487-8.] The Ryall Book. [6781.] £1,550.
 Lettou and Machlinia. [1482.] Littleton. Tenures. [831.]
 £400.
 Wynkyn. [1496?] Bartholomaeus. De Propr. Rerum. [805.]
 £212.
 Wynkyn. 1526. Whittinton. De Heteroclitis. [914.]
 £5 15s.
 Wynkyn. 1527. Legenda Aurea. Imp. [5072.] £19 10s.
 Wynkyn. 1528. Dictes and Sayings. [790.] £35.
 Wynkyn. 1530. Hormannus. Vulgaria. [820.] £25.
 Wynkyn. s.a. R. Wakefield. Syntagma. [3735.] £62.
 Pynson. 1493. Dives et Pauper. [5829.] £100.
 — Another copy. Very imp. [792.] £16 10s.
 Pynson. 1499. Promptorium Parvulorum. [6813.] £205.
 Pynson. 1500. Sarum Missal. 10 leaves. [852.] £14 10s.
 Pynson. [c. 1509.] Carmelianus. *Carmen de Sponsalibus.
 [767.] £160.
 Pynson. 1510. Intrationum excellentissimus liber. [823.]
 £19 10s.
 — Another copy. [3705.] £14 10s.
 Pynson. 1522. Henry VIII. Assertio Sept. Sacram. [812.]
 £10.

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- Pynson. 1528. Copy of the letters wherein Henry VIII. made answer to Luther. [4875.] £50.
 St. Albans. 1483. Chronicle of St. Albans. 4 leaves. [775.] £5 5s.

FRANCE.

PARIS.

- Gering, Friburger and Crantz. 1476. F. de Platea. Tract. Restitutionum. [873.] £5 5s.
 Du Pré. 1492. Breviarium ad usum Parisiensem. [6740.] £39.
 Du Pré. [1496?] Meschinot. *Lunettes des Princes. [846.] £30.
 Marchant. 1494. Expositio Canonis Missae. [863(5).] $\frac{1}{3}$ of £16.
 Levet. s.a. Exempla sacrae scripturae. [1843.] £1 5s.
 Levet. s.a. Ockham. De Sacramento Altaris. [863(1).] $\frac{1}{3}$ of £16.
 Mittelhus. 1494. Tractatus Corporis Christi. [863(2).] $\frac{1}{3}$ of £16.
 [Mittelhus.] s.a. Tract. de exist. Christi in altaris Sacramento. [863(4).] $\frac{1}{3}$ of £16.
 Vêrard. 1487. *Psalterium. [6657.] £200.
 Vêrard. [1494?] *Tristan de Leonnois. Imp. [6827.] £24 10s.
 Vêrard. s.a. *Manuel des Dames. [838.] £100.
 Vêrard. s.a. Defensorium Curatorum. [5820.] £2 17s. 6d.

DIJON.

- Petrus Metlinger. 1491. Jean de Cireyo. Privilegia Ordinis Cisterciensis. [3308.] £21.

LYONS.

- [Anon. s.a.] Juvenalis et Persius. [6253.] £4 15s.

TOULOUSE.

- [H. Mayer.] 1494. Bartholomaeus. El libro de proprietatibus rerum. [1235.] £12.

GERMANY.

AUGSBURG.

- G. Zainer. 1473. Aegidius Romanus. De Regimine Principum. [733.] £3 10s.
 Ratdolt. 1488. Astrolabium. [85.] £3 7s. 6d.
 Ratdolt. 1491. Bonatus. Liber Astronomicus. [6148.] £5.
 — Another copy. [202.] £3 14s.
 Ratdolt. 1494. *Passau Missal. Imp. [850.] £10 10s.

BASEL.

- M. Wensler. 1486. Gratianus. Decretum. [6226.] £4 4s.
 M. Furter. 1493. *Der Ritter vom Turn. [904.] £41.
 Bergmann. [1497.] Brant. *Stultifera Navis. [6152.] £7 10s.
 Bergmann. 1498. Another edition. [6562.] £7.

COLOGNE.

- Zell. [1468?] Cyprianus. De duodecim abusivis saeculi. [6178.] £5 15s.
 Zell. [1470?] Nider. Expositio Decalogi. [2385.] £3.
 Zell. [1473?] P. de Bromyard. Opus trivium. [2359.] £3 3s.
 [Printer of Sarum Breviary. s.a.] Homiliarius. (Claimed to be connected with Caxton.) [2924.] £29.
 Koelhoff i. 1483. Bartholomaeus. De proprietatibus rerum. [6223.] £7 15s.
 Koelhoff ii. 1499. *Cronica van Coellen. [5792.] £60.
 [Anon. s.a.] Nider. Formicarii liber. [3692.] £4 12s. 6d.
 [Anon. s.a.] Seneca. De remediis fortuitorum. [3714.] £2 8s.

EICHSTADT.

- Reyser. s.a. Psalterium B. Brunonis. [6337.] £8 10s.

MAINZ.

- Schoeffer. 1470. S. Jerome. Epistolae. [1247.] £18 10s.
 Schoeffer. 1474. Turrecremata. Expositio super Psalterio. [6395.] £15.
 Schoeffer. 1483. *Missale Moguntinense. [849.] £38.
 Reuwich. 1486. Breydenbach. *Peregrinationes. [758.] £60.
 — Another copy. [5751.] £120.

NUREMBERG.

- Koberger. [c. 1474.] s.a. Walter Burley. Vitae philosophorum. [829(1).] $\frac{1}{2}$ of £7 5s.
 Koberger. 1477. Biblia Latina. [174.] £6 10s.
 Koberger. 1478. Biblia Latina. [6126.] £12.
 Koberger. 1491. *Schatzbehalter. [6695.] £22.
 Koberger. 1493. Schedel. *Chronicon Nurembergense. [6696.] £23.
 — Another copy. [5021.] £19 10s.
 — Another copy. Imp. [3670.] £4 17s. 6d.
 Hochfeder. s.a. Thomas a Kempis. Opera. [6390.] £4 17s. 6d.

REUTLINGEN.

- Otmar. 1485. Bonaventura. Sermones de tempore et sanctis. [1942.] £3 15s.

ROSTOCK.

- Per fratres domus Viridis horti, 1476. Lactantius. Opera. [6800.] £17.

SPEIER.

- [J. and C. Hist. s.a.] *Historia Virg. Mariae exemplis naturalibus comprobata. [840.] £39.

STRASSBURG.

- Mentelin. [1468?] S. Jerome. Epistolae. [3147.] £11.
 R Printer. s.a. Jacobus Magnus. Sophologium. [829(2).] $\frac{1}{2}$ of £7 5s.
 R Printer. [1474?] Dionysius de Burgo in Valerium Maximum. [2020.] £1 12s.
 Eggestein. [1468?] Biblia Latina. [6125.] £26.
 Eggestein. [1475?] Ludolphus. De Terra Sancta. [5936.] £15 10s.
 [Husner. s.a.] Boccaccio. *De Casibus virorum illustrium. [3298.] £14 5s.
 Prüss. [c. 1485.] Bidpai. *Directorium humanae vitae. [748.] £24.
 Prüss. 1486. Biblia Latina. [2830.] £6 10s.
 [Prüss. 1489.] J. de Capua. *Directorium humanae vite. [6569.] £17 10s.
 Anon. 1485. Jac. de Voragine. Legenda Aurea. [1311.] £3.
 Anon. 1485. Jerome. Vitae Patrum. [113.] £4 4s.

ULM.

- J. Zainer. [1474 ?] Albertus Magnus. De Adhaerendo Deo.
[2348.] £3 10s.
J. Zainer. 1480. *Biblia Latina. [3295.] £21.
L. Holle. 1482. Ptolemy. *Cosmographia. [6658.] £68.

ITALY.

BOLOGNA.

- U. de Rugeris. 1481. Vinc. Bandellus. De conceptione B. V. M.
Bound by Derome. [6115.] £15.

BRESCIA.

- Bon. de Boninis. 1487. Dante Commedia. [1558.] £14 5s.
— Another copy. [6577.] £27 10s.
— Another copy. [2001.] £40.

FERRARA.

- Bellfortis. 1493. *Compilatio Alfragani. [6338.] £11.
Rossi. 1497. Foresti. *De Claris Mulieribus. [6588.] £39.
— Another copy, with two other books. £34.
Rossi. 1497. S. Jerome. Epistole Volgari. Imp. [814.]
£40.

FLORENCE.

- Nic. di Lorenzo. 1481. Dante. Commedia. 2 engrav. [1556.]
£32.
[Miscomini.] 1485. Pacificus Maximus. De componendo
hexametro. [6638.] £15 10s.
Miscomini. 1492. Savonarola. *Dello amore di Jesu. [6675.]
£40.
Miscomini. 1492. Savonarola. *Dell' humilita. [6679.]
£39.
Miscomini. 1492. Savonarola. *Della Oratione. [6684.] £11.
Miscomini. 1493. J. da Cessole. *Giuoco di Scacchi. [6571.]
£123.
— Another copy. Imp. [1191.] £23.
[Miscomini. s.a.] Savonarola. *Della Humilita. [6678.]
£10 10s.
[Libri.] 1488. Homer. Very imp. [6236.] £12 10s.
[Libri. 1496 ?] Savonarola. *Predica dell' arte del bene morire.
Cropped. [6682.] £9.

- [Libri, etc.] For Vivuoli, 1496. Savonarola. Prediche. [6690.]
 £7.
 Libri. 1496. Simone da Cascia. *Evangelii con Expositioni.
 [6697.] £305.
 [Libri?] 1496. Savonarola. Sopra el Psalmo lxxix. [3341.]
 £6 10s.
 [Libri. 1499.] Savonarola. *Expositione sopra il psalmo xxx.
 [6688.] £15.
 [Libri. s.a.] Savonarola. *Contra li Astrologi. [6669.] £35.
 [Libri. s.a.] Savonarola. *Della Oratione. [6683.] £4.
 [Libri. s.a.] Savonarola. *Della oratione mentale. [6686.]
 £8 8s.
 [Libri. s.a.] Savonarola. Epistola ad uno amico. [6687.]
 £12.
 Buonaccorsi. 1490. Jacopone da Todi. *Laude. [6609.]
 £31.
 Buonaccorsi. 1495. Savonarola. *Compendio di Revelatione.
 [6670.] £40.
 Buonaccorsi. 1496. Benivieni. *In defensione della doctrina di
 Frate Hieronymo. [6694.] £35.
 [Buonaccorsi.] For Pacini. 1496. Savonarola. *Compendio di
 Revelatione. [6671.] £42.
 Morgiani and Petri. 1491. *Calandri. De Arithmetica. [6566.]
 £34.
 — Another copy. Imp. [1377.] £7.
 Morgiani and Petri. 1493. Libro da Compagnia di Battuti.
 [6632.] £70.
 Morgiani and Petri. 1495. S. Bernard. *Sermoni. [6549.]
 £11 2s. 6d.
 Morgiani and Petri. [c. 1495.] Savonarola. *Sopra i dieci
 comandamenti. [6674.] £29 10s.
 [Morgiani and Petri. s.a.] Savonarola. Della Oratione
 Mentale. Cropped. [6685.] £5.
 Morgiani for Pacini. 1496. Savonarola. *Della Vita Christiana.
 [6677.] £10 10s.
 Morgiani for Pacini. 1496. Savonarola. *Della vita viduale.
 [6676.] £14.
 Morgiani. [1497.] Savonarola. Prediche facto lanno del 1496.
 [6689.] £5.
 [Morgiani. s.a.] Capranica. *Arte del ben morire. [6568.]
 £175.
 [Morgiani. s.a.] Bonaventura. Meditatione. [6559.] £30.

- [Tubini. s.a.] Savonarola. *Predica dell' arte del bene morire.
[6681.] £42.
[Tubini. s.a.] Savonarola. *Dyalogo della verita prophetica.
[6672.] £150.
[Tubini. s.a.] Savonarola. *Expositione del Paternoster.
[6673.] £17.
[Anon. s.a.] Savonarola. *Della Humilita. [6680.] £4.

MILAN.

- P. de Lavagna. 1479. Somma Pacifica. Copper-plates. [6650.]
£58.
— Another copy. Imp. [6649.] £4 17s. 6d.
C. Valdarfer. 1476. Fidelfo. Hecatostichon. [6327.] £5.
Pachel and Scinzenzeler. [c. 1483.] Attavanti. *Psalmi peni-
tentiale. [6656.] £20.
Pachel. 1493. B. de Bustis. Mariale. Imp. [1185.]
£1 6s.
Ulrich Scinzenzeler. 1497. Lucian. De veris narrationibus.
[3684.] £2 2s.
U. Scinzenzeler. 1498. Sidonius Apollinaris. Poemata. [3716.]
£2 2s.
H. Scinzenzeler. 1494. S. Bernard. *Sermoni. [6548.]
£5 7s. 6d.
Le Signerre. 1496. Gafurius. Practica Musice. [1565.]
£17 15s.

MODENA.

- Richizola. 1490. *Legenda trium regum. [6628.] £20.
Richizola. s.a. Pittorio. *Domenicale. [?] £19 5s.

PADUA.

- Barth. de Val de Zoccho. 1472. Boccaccio. Fiammetta. [1934.]
£10 15s.
Barth. de Val de Zoccho. 1474. Hierocles. In aureos versus
Pythagorae. [1246.] £1 5s.
— Another copy. [3678.] £2 16s.

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- A. Portilia. 1481. Pliny. Nat. Historia. [6329.] £5.

ROME.

- Sweynheym and Pannartz. 1469. Bessario. Adv. Calumniatorem Platonis. [6122.] £4 5s.
 Han. c. 1470. Justinus. Epitoma. [6252.] £6 5s.
 Lignamine. 1481. *Opuscula P. de Barberiis. [6544.] £15 10s.
 [Riessinger and Herolt, c. 1482.] *Opuscula P. de Barberiis. [6543.] £27 10s.
 Plannck. 1491. *Mirabilia Rome. [6641.] £18.
 Plannck. 1498. Turrecremata. *Meditationes. [6701.] £105.
 Plannck. 1500. *Mirabilia Rome. [6642.] £13.
 P. di Torre. 1490. Ptolemy. *Cosmographia. [6659.] £20.
 [Silber.] 1499. Savonarola. Examinatio et processo. [6693.] £15.

TURIN.

- J. Suigus and N. de Benedictis. 1492. Pellos. Arithmetica. [6653.] £59.

VENICE.

- J. de Spira. 1469. Cicero. Epistolae ad Familiares. Imp. [6171.] £106.
 V. de Spira. [c. 1472.] Georgius Trapezuntius. Libri Rhetoricorum. [1867.] £3 7s. 6d.
 Jenson. 1471. Aemilii Probi de vita imperatorum. [1268.] £5 5s.
 Jenson. 1471. Quintilian. Institut. Orat. [6339.] £14 10s.
 Jenson. 1472. Pliny. Historiarum Naturalium libri. [874.] £24 10s.
 Jenson. 1475. Augustine. De Civitate Dei. [6113.] £8.
 Jenson. 1476. Biblia Latina. [3664.] £13.
 Jenson. 1480. Thomas Aquinas. De veritate Cath. fidei. [6389.] £8 10s.
 Valdarfer. 1471. Cicero. Orationes. [6172.] £9.
 Renner. 1482. Biblia Latina. Imp. [173.] £1 12s.
 J. de Colonia, etc. 1475-78. Tudeschis. Super decretalia, etc. [6322.] £4.
 J. de Colonia and J. Manthen. 1477. Asconius. Commentarii in Ciceronis Orat., etc. [6111.] £5 15s.
 J. de Colonia and J. Manthen. 1477. Bonaventura. Breviloquium. [1941.] £1 4s.
 Ratdolt. 1480. *Fasciculus Temporum. [1224.] £2 18s.
 Ratdolt. 1482. *Euclid. [4095.] £18 10s.

- Ratdolt. Euclid. Imp. [6583.] £16 2s. 6d.
 — Another copy. Imp. [1221.] £11 10s.
 Ratdolt. 1482. J. de Sacrobusto. Sphaera Mundi. [1609.] £2 14s.
 — Another copy. [3711.] £1 14s.
 Ratdolt. 1482. Pomponius Mela. Geographia. [6334.]
 £6 12s. 6d.
 Ratdolt. 1483. Alphonsi Tabulae. 1484. Liber Quadri-
 partiti Ptolomei. [84.] £3.
 Ratdolt. 1485. Alchabitius. [159.] £1 7s.
 Juvenis Guerinus. 1477. Lucan. Pharsalia. Bound by Payne.
 [6276.] £4 12s. 6d.
 G. Walch. 1479. Fasciculus Temporum. [1279.] £2 18s.
 O. Scotus. 1484. Dante. Commedia. [1557.] £6 15s.
 P. de Piasii. 1491. Dante. *Comedia. [6578.] £26.
 — Another copy. [6180.] £16.
 B. de Benaliis. 1486. Bergomensis. Supplementum Chronica-
 rum. [744.] £2 10s.
 B. de Benaliis and Codeca. 1491. Dante. *Commedia.
 [1559.] £3 15s.
 Codeca. 1489. Bonaventura. *Meditatione. [6558.] £16.
 Codeca. 1490. *Fiore de Virtu. Imp. [6585.] £10 10s.
 Codeca. 1491. *Martha e Magdalena. [6607.] £45.
 Codeca. 1493. *Cantalycii Epigrammata. [6567.] £12 5s.
 Codeca. 1494. Catherina da Siena. Dialogo. [6570.] £15 10s.
 Codeca. 1494. J. de Voragine. *Legendario. [6709.] £101.
 Codeca. 1495. Crescentius. *De Agricultura. [6576.] £36.
 [Codeca.] 1496. *Fiore di Virtu. Imp. [6587.] £11.
 J. and G. de Gregoriis. 1493. Ketham. *Fasciculo de Medicina.
 Imp. [6610.] £61.
 B. Rizo de Novara. 1491. Foresti. *Chronica. [6589.] £15.
 B. de Zanis. 1496. Plutarch. Vitae. [1272.] £4 10s.
 B. de Zanis. 1499. Jac. de Voragine. Legendario de Sancti.
 Imp. [1312.] £22.
 Hertzog. 1493. Horae. [6594.] £395.
 J. B. de Sessa. 1491. Vergerius. *De Moribus. [6704.] £23.
 Ragazzo. 1490. *Fiore di Virtu. [6586.] £37.
 Ragazzo for Giunta. 1491. *Vita de Santi Padri. [6706.]
 £100.
 — Another copy. Imp. [6705.] £34.
 — Another copy. Imp. [1428.] £27.
 Manf. de Bonellis. 1495. *Libro del Maestro. [6631.] £61.
 Bevilacqua. 1498. *Biblia Latina. [6552.] £7 10s.

INCUNABULA, 1900-1901. 175

- J. Emerich. 1495. Bernardi Sermones. [6547.] £5 18s.
 J. Emerich for Giunta. 1497. *Breviarium Romanum. [6563.]
 £9.
 Aldus. 1495-8. Musaeus. [6646.] £40.
 Aldus. 1498. Psalterium Graecum. Imp. [2391.] £4 10s.
 Aldus. 1499. *Hypnerotomachia. Bound by Derome. [6333.]
 £143.
 — Another copy. [5793.] £122.
 — Another copy. [6572.] £30.
 Aldus. 1500. Catherine of Siena. Epistolae. [1553.] £6 15s.
 [Anon.] 1494. Giustiniano. *Doctrina della vita monastica.
 [1569.] £12 12s.
 [Anon.] [1494?] *Monte de la Oratione. [1585.] £10 5s.
 [Anon. 1494?] Bernardinus. *Della confessione. [6546.] £11.
 [Anon.] 1500. Bonaventura. *Meditatione. [6559.] £30.

VERONA.

- [Alvise. s.a.] Lucan. Pharsalia. [3683.] £1 7s.
 B. de Boninis. 1483. Valturius. *Opera. [6702.] £50.

VICENZA.

- Koblinger. 1480. L. de Utino. Sermones aurei de Sanctis.
 1480. £1 2s.
 L. de Basilea and G. de Papia. 1491. Euclid. Cropped.
 [1222.] £4.

OTHER COUNTRIES.

BRÜNN.

- [Stahel and Preinlein.] 1488. J. de Thwocz. Chronica Hun-
 garica. [903.] £65.

GOUDA.

- Leeu. 1482. Dialogus Creaturarum. [788.] £24.

LOUVAIN.

- J. de Westphalia. s.a. Cicero. De officiis. [6173.] £4 9s.

SEVILLE.

- Ungut and Stanislaus. 1499. Cronica del Rey don Rodrigo.
 [5805.] £260.

ENGLISH BOOK-ILLUSTRATION OF TO-DAY.

II. SOME OPEN-AIR ILLUSTRATORS.



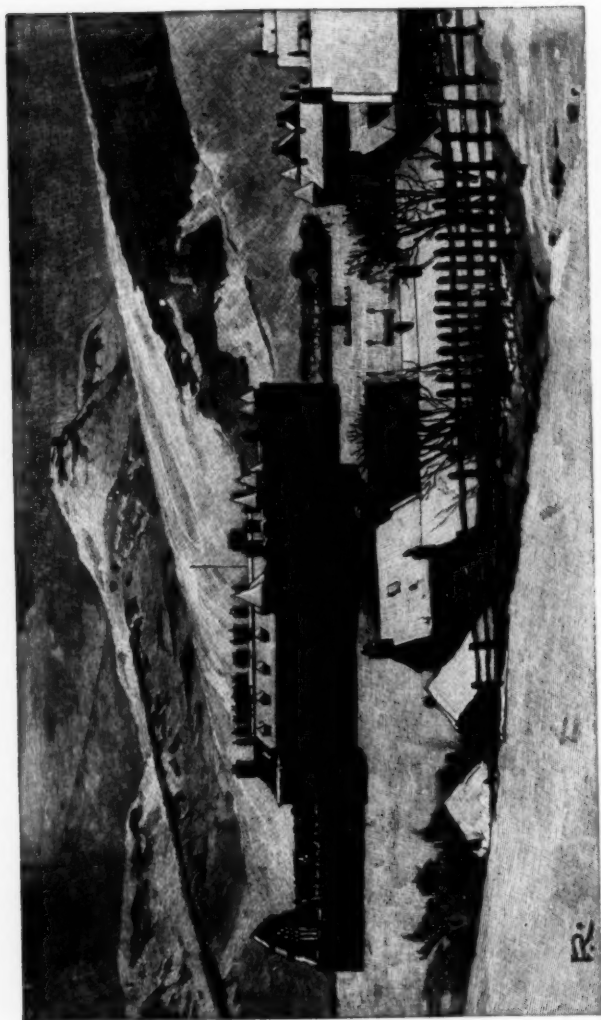
PEN-AIR illustration is less influenced by the tradition of Rossetti and of the romanticists of 'the sixties' than any other branch of illustrative art. The reason is obvious. Of all illustrators, the illustrator of open-air books has least concern with the interpretation of literature, and is most concerned with recording facts from observation. It is true that usually he follows where a writer goes, and studies garden, village or city, according to another man's inclination. But the road they take, the cities and wayside places, are as obvious to the one as to the other. The artist has not to realize the personal significance of beauty conceived by another mind; he has to set down in black and white the aspect of indisputable cities and palaces and churches, of the actual highways and gardens of earth. No fugitive light, but the light of common day shows him his way about. So, although Stevenson's words, that reaching romantic art one becomes conscious of the background, are completely true in application to the drawings of Rossetti, of Millais, Sandys and Houghton, these 'backgrounds'

have had no traceable effect on modern open-air illustration. Nor are the landscape drawings in works such as 'Wayside Poesies,' or 'Pictures of English Landscape,' at the beginning of the style or styles—formal or picturesque—most in vogue at present. Birket Foster has no followers; the pensive landscape is not suited to holiday excursion books; and, though Mr. J. W. North is among artists of to-day, as a book-illustrator he has unfortunately added little to his fine record of landscape drawings made between 1864 and 1867. One cannot include his work in a study of contemporary illustration, though it is a pleasure passed over to leave unconsidered drawings that in 'colour,' in effects of winter-weather, of leaf-thrown light and shade amid summer woods and over the green lanes of English country, are delightfully remote from obvious and paragraphic habits of rendering facts.

With few exceptions the open-air illustrators of to-day began their work and took their place in public favour, and in the estimation of critics, after 1890. Mr. Joseph Pennell, it is true, had been making sketches in England, in France, and in Italy for some years, Mr. Railton had made some preliminary illustrations, Mr. Alfred Parsons illustrated 'Old Songs' with Mr. Abbey in 1889, and Mr. Fulleylove contributed to 'The Picturesque Mediterranean,' and published his 'Oxford' drawings, in the same year. Still, with a little elasticity, 'the nineties' covers the past activity of these men. The only important exception is Sir George Reid, President of the

Royal Scottish Academy, whose illustrative work ended with the publication of Mrs. Oliphant's 'Royal Edinburgh' in 1890. The one subject for regret in connection with Sir George Reid's landscape illustrations is that the chapter is closed. He makes no more drawings with pen-and-ink, and the more one is content with those he has made the less does the quantity seem sufficient. Those who know only the portraits on which Sir George Reid's reputation is firmly based will find in his landscape illustrations a new side to his art. Here, as in portraiture, he sees distinctly and records without prejudice the characteristics of his subject. He renders what he sees, and he knows how to see. His conception being clear to himself, he avoids vagueness and obscurity, finding, with apparent ease, plain modes of expression. A straight observer of men and of the country-side, there is this directness and perspicuity about his work, whether he paints a portrait, or makes pen-drawings of the village worthies of 'Pyketillim' parish, or draws Pyketillim Kirk, small and white and plain, with the sparse trees beside it, or great river or city of his native land.

But in these pen-stroke landscapes, while the same clear-headed survey, the same logical record of facts, is to be observed as in his work as a portrait painter, there is besides a charm of manner that brings the indefinable element into one's appreciation of excellent work. Of course this is not to place these drawings above the portraits of Sir George Reid. That would be absurd. But he draws a country known to him all his life,



HOLYROOD CASTLE, BY SIR GEORGE REID. FROM MRS. OLIPHANT'S "ROYAL EDINBURGH."

BY LEAVE OF MESSRS. MACMILLAN.

and unconsciously, from intimate memory, he suggests more than actual observation would discover. This identification of past knowledge with the special scrutiny of a subject that is to be drawn is not usually possible in portraiture. The 'portrait intime' is a question of occasion as well as of genius.

The first book in which his inimitable pen-drawing of landscape can be properly studied is the illustrated edition of 'Johnny Gibb of Gushet-neuk, in the Parish of Pyketillim,' published in 1880. Here the illustrations are facsimile reproductions by Amand-Durand's heliogravure process, and their delicacy is perfectly seen. These drawings are of the Aberdeenshire country and country-folk, the native land of the artist; though, as a lad in Aberdeen, practising lithography by day, and seizing opportunities for independent art when work was over, the affairs and doings of Gushet-neuk, of Smiddyward, of Pyketillim, or the quiet of Benachie when the snow lies untrodden on its slopes, were things outside the city of work.

It is as difficult to praise these drawings intelligibly to those who have not seen them, as it is unnecessary to enforce their charm on those who have. Unfortunately, a reproduction of one of them is not possible, and admirable as is the drawing from 'Royal Edinburgh,' it is in subject and in treatment distinct from the 'Gushetneuk' and 'North of Scotland' illustrations. The 'Twelve Sketches of Scenery and Antiquities on the Great North of Scotland Railway,' issued in 1883, were made in 1881, and have the same characteristics as

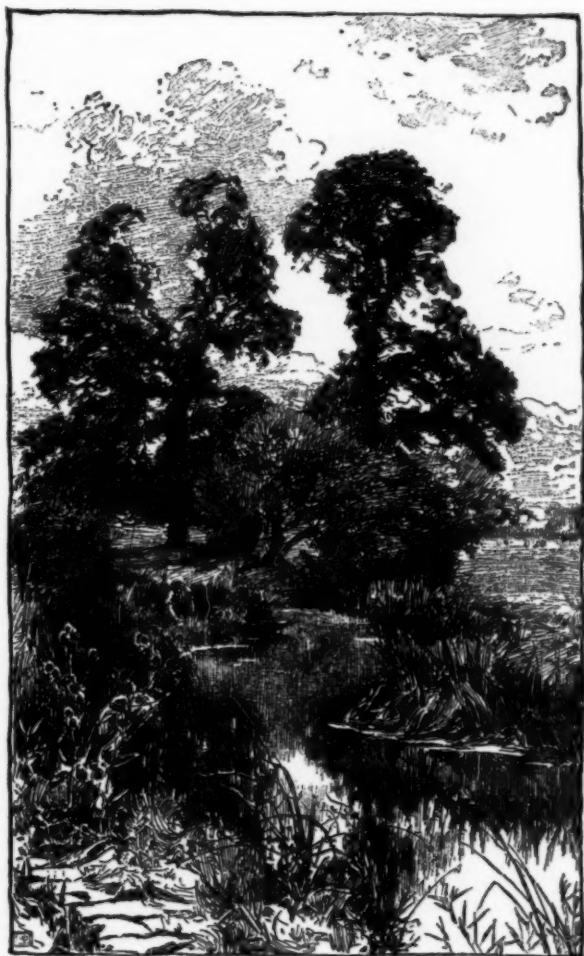
the 'Gushetneuk' landscapes. The original drawings for the engraved illustrations in 'The Life of a Scotch Naturalist,' belonging to 1876—drawings made because the artist was 'greatly interested' in the story of Thomas Edward—must have been of the same delicate force, and the splendid volumes of plates illustrating the 'River Clyde,' and the 'River Tweed,' issued by the Royal Association for the Promotion of the Fine Arts in Scotland, contain more of his fine work. It was this society, that, in the difficult days following the artist's abandonment of Aberdeen and lithography for Edinburgh and painting, gave him the opportunity, by the purchase of two of his early landscapes, for study in Holland and in Paris. There is something of Bosboom in a rendering of a church interior such as 'The West Kirk,' but of Israels, who was his master at the Hague, there is nothing to be seen in Sir George Reid's illustrations. They are never merely picturesque, and when 'too many men' are 'freakish' in their rendering of architecture, the drawings of North of Scotland castles—well founded to endure weather and rough times of war—seem as real and true to Scottish romance as the clear descriptions of rock, and kirk and lighthouse top, seen with true sight by the Ancient Mariner, are in Coleridge's poem.

The print-black of naked boughs against pale sky, a snow-covered country where roofs are white, and the shelter of the woods is thin after the passing of the autumn winds—this black and white is the black and white of most of Sir George Reid's studies of northern landscape. To call it black and

white is to stretch the octave and omit all the notes of the scale. Pure white of plastered masonry, or of snow-covered roof or field in the bleak winter light, pure black in some deep-set window, in the figure of a passer-by, or in the bare trees, are used with the finesse of a colourist. Look at the 'Pyketillim Kirk' drawing in 'Johnny Gibb.' Between the white of the long church wall, and the black of the little groups of village folk in the churchyard, how quiet and easy is the transition, and how true to colour is the result. Of the Edinburgh drawings the same may be said; but, except in facsimile reproduction, one has to know the scale of tone used by Sir George Reid in order to see the original effect where the printed page shows unmodified black and white. In 'Holyrood Castle' the values are fairly well kept, and the rendering of the ancient building in the deep snow, without false emphasis, yet losing nothing of emphatic effect, shows the dominant intellectual quality of the artist's work.

It does not seem as though Sir George Reid as an illustrator had any followers. He could hardly have imitators. If a man had delicacy and patience of observation and hand to produce drawings in this 'style,' his style would be his own and not an imitation. The number of artists in black and white who cannot plausibly be imitated is a small number. Sir George Reid is one, Mr. Alfred Parsons is another. Inevitably there are points of similarity in the work of artists, the foundation of whose black and white is colour, and who render the country-side with the understanding of the

native, the understanding that is beyond knowledge. The difference between them only proves the essential similarity in the elements of their art; but that, like most paradoxes, is a truism. Mr. Parsons is, of course, thoroughly English in his art. He has the particularity of English nature-poets. Pastoral country is dear to him, and home-steads and flowering orchards, or villages with church tower half hidden by the elms, are part of his home country, the country he draws best. It is interesting to compare his drawings for 'The Warwickshire Avon' with the Scottish artist's drawings of the northern rivers. The drawings of Shakespeare's river show spring trees in a mist of green, leafy summer trees, meadowsweet and hayfields, green earth and blue sky, and a river of pleasure watering a pleasant country. If a man can draw English summer-time in colour, with black and white, he must rank high as a landscape pen-draughtsman. Mr. Alfred Parsons has illustrated about ten books, and his work is to be found in the pages of 'Harper's Magazine,' and of 'The English Illustrated' in early days. Two books, the 'Old Songs' and 'The Quiet Life,' published in 1887 and 1890, were illustrated by E. A. Abbey and Alfred Parsons. The drawings of landscape, of fruit and flowers, by Mr. Parsons, the Chippendale people and rooms of Mr. Abbey, fill two charming volumes with pictures whose pleasantness and happy art accords with the dainty verses of eighteenth-century sentiment. 'The Warwickshire Avon,' and another river book, 'The Danube from the Black Forest to the Sea,' illustrated in collaboration



ELMS BY BIDFORD GRANGE. BY ALFRED PARSONS.
REPRODUCED FROM QUILLER COUCH'S 'THE WARWICKSHIRE
AVON.'

BY LEAVE OF OSGOOD, M'ILVAINE AND CO.

with the author, Mr. F. D. Millet, belong to 1892. The slight sketches—passing-by sketches—in these books, are among fortunate examples of a briefness that few men find compatible with grace and significance. Sketches, mostly in wash, of a farther and more decorated country—‘Japan, the Far East, the Land of Flowers and of the Rising Sun, the country which for years it had been my dream to see and paint’—illustrate the artist’s ‘Notes in Japan,’ 1895. In the written notes are memoranda of actual colour, of the green harmony of the Japanese summer—harmony culminating in the vivid tint of the rice fields—of sunset and butterflies, of delicate masses of azalea and drifts of cherry-blossom and wisteria, while in the drawings are all the flowers, the green hills and gray hamlets, and the temples, shrines and bridges, that make unspoilt Japan one of the perpetual motives of decorative art. Illustrations to Wordsworth—to a selected Wordsworth—gave the artist other opportunities to render the England of English descriptive verse.

It is convenient to speak first of these painter-illustrators, because, in a sense, they stand alone among illustrative artists. Obviously, that is not to say that their work is worth more than the work of illustrators, who, conforming to the laws of ‘process,’ make their drawings with brain and hand that know how to win profit by concession. But popularisers of an effective topographical or architectural style are indirectly responsible for a large amount of work besides their own. In one sense a leader does not stand alone, and cannot be con-

sidered alone. Before, then, passing on to a draughtsman such as Mr. Joseph Pennell, again, to Mr. Railton, or Mr. E. H. New, whose successful and unforgettable works have inspired many drawings in the books whereby authors pay for their holiday journeys, other artists, whose style is no convenience to the industrious imitator, may be considered. Another painter, known for his work in black and white, is Mr. John Fulleylove, whose 'Pictures of Classic Greek Landscape,' and drawings of 'Oxford,' show him to be one of the few men who see architecture steadily and whole, and who draw beautiful buildings as part of the earth which they help to beautify. Compare the Greek drawings with ordinary archæological renderings of pillared temples, and the difference in beauty and interest is apparent. In Mr. Fulleylove's drawings, the relation between landscape and architecture is never forgotten, and he draws both with the structural knowledge of a landscape painter, who is also by training an architect. In aim, his work is in accord with classical traditions; he discerns the classical spirit that built temples and carved statues in the beautiful places of the open-air, a spirit which has nothing of the museum setting about it. The 'Oxford' drawings show that Mr. Fulleylove can draw Gothic.

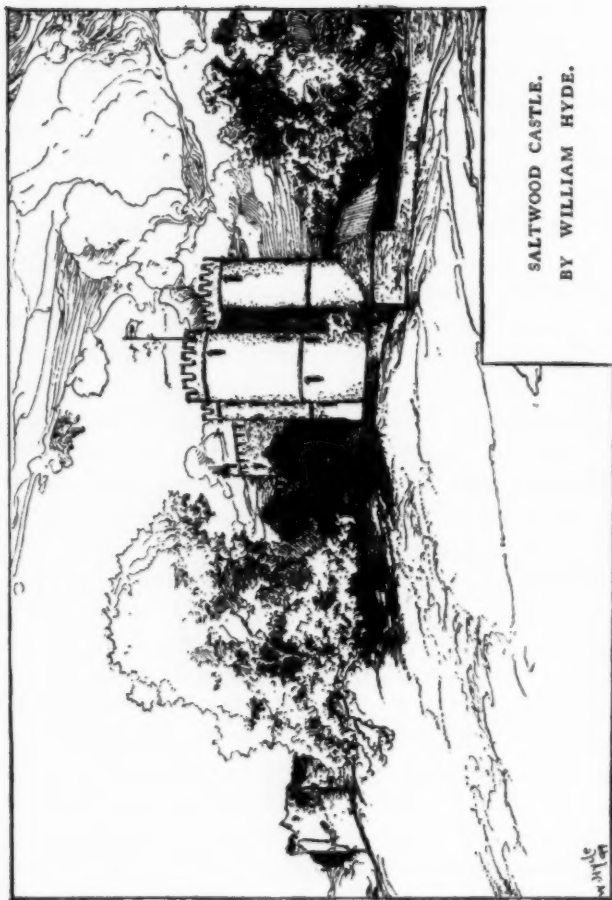
Though not a painter, Mr. William Hyde works 'to colour' in his illustrations, and is generally successful in rendering both colour and atmosphere. He has done little with the pen, and it is in wash drawings, reproduced by photogravure, that he is best to be studied. Of his early training as an en-

graver there is little to be seen in his work, though his appreciation of the range of tone existing between black and white may have come from working within restrictions of monotone, when the colour sense was growing strong in him. At all events he can gradate from black to white with remarkable minuteness and ease. His earliest work of any importance after giving up engraving, was in illustration of 'L'Allegro' and 'Il Penseroso,' 1895, and shows his power already well characterized. There are thirteen illustrations, and the opportunities for rendering aspects of light, from the moment of the lark's morning flight against the dappled skies of dawn, to the passing of whispering night-winds over the darkened country, given in the verse of a poet sensitive as none before him to the gradations of lightness and dark, are realized. So are the Hawthorns in the dale, and the towered cities. But it is as an illustrator of another towered city than that imagined by Milton, that some of Mr. Hyde's most individual work has been produced. In the etchings and pictures in photogravure published with Mrs. Meynell's 'London Impressions'—London beneath the strange great sky that smoke and weather make over the gray roofs, London when the dawn is low in the sky, or when the glow of lamps and lamp-lit windows turns the street darkness to golden haze, is drawn by a man who has seen for himself how beautiful the great city is in 'between lights.' His other work is superficially in contrast with these studies of city light and darkness; but the same love for 'big' skies, for the larger aspects of changing lights and cloud

movements, are expressed in the drawings of the wide country that is around and beyond the Cinque Ports, and in the illustrations to Mr. George Meredith's 'Nature Poems.' Our illustration is from a pen drawing in Mr. Hueffer's book, 'The Cinque Ports.' There is no pettiness about it, and the 'phrasing' of castle, trees and sky shows the artist.

Mr. D. Y. Cameron has illustrated a book or two with etchings—notably 'Charterhouse, Old and New'—but to consider him as a book-illustrator would be to stretch a point. A few of his etchings are to be seen in books, and one would like to make them the text for the consideration of other etchings by him, but it would be a digression. He is not among painter-illustrators, but among painters who have illustrated, and that would bring more names into this article than it could hold except in catalogue arrangement.

Coming to artists who are illustrators, not on occasion but always, there is no question with whom to begin. It is true that Mr. Pennell is American, but he is such an important figure in English illustration that to leave him out would be impossible. He has been illustrating Europe for more than fifteen years, and the forcible fashion of his work, and all that he represents, have influenced black-and-white artists in this country, as his master Rico influenced him. In range and facility, and in getting to the point and keeping there, there is no open-air illustrator to put beside Mr. Pennell. Apparently, he is never bewildered, is always ready and able to draw, always interested and always



SALTWOOD CASTLE.
BY WILLIAM HYDE.

FROM F. M. HUEFFER'S 'THE CINQUE PORTS.'
BY LEAVE OF MESSRS. MACMILLAN.

interesting. Surely there was never a mind with a greater faculty for quick study; and he can apply this power to the realization of an architectural detail, or of a cathedral, of miles of country with river curves and castles, trees, and hills and fields, and a stretch of sky over all; or of a great city street crowded with traffic, of new or old buildings, of Tuscany or of the Stock Exchange, with equal ease. To attempt a record of Mr. Pennell's work would leave no room for appreciation of it. As far as the English public is concerned, it began in 1885 with the publication of 'A Canterbury Pilgrimage,' and since then each year has added to Mr. Pennell's notes of the world at the rate of two or three volumes. The highways and byways of England—east, west, south and north—France from Normandy to Provence, the cities and spaces of Italy, the Saone and the Thames, the 'real' Alps and the New Zealand Alps, London and Paris, the Cathedrals of Europe, the gipsy encampment and the Ghetto, Chelsea and the Alhambra—Mr. Pennell has been everywhere and seen most things as he went, and one can see it in his drawings.

He draws architecture without missing anything tangible, and his buildings belong to cities that have life—and an individual life—in their streets. But where he is unapproachable, or at all events unapproached among pen-draughtsmen, is in drawing a great scheme of country from a height. If one could reproduce a drawing such as that of the country of Le Puy in Mr. Wickham Flower's 'Aquitaine,' or, better still, the etching of the same

amazing country, one need say no more about Mr. Pennell's art in this kind. Unluckily our page is too small. This strange and lovely landscape, where curving road and river and tree-bordered fields are dominated by two image-crowned rocks, built about with close-set houses, looks like a design from a dream fantasy worked out by a master of definite imagination. One knows it is not. Mr. Pennell is concerned to give facts in effective order, and here he has a subject that affects us poetically, however it may have affected Mr. Pennell. His eye measures a landscape that seems outside the measure of observation, and his ability to grasp and render the characteristics of actuality serves him as ever. It is an unforgettable drawing, though the skill displayed in the simplification and relation of facts is no greater than in other drawings by the artist. That power hardly ever fails him. The 'Devils of Notre Dame' again stand out in memory, when one thinks generally of Mr. Pennell's drawings. And again, though it seems as if he were working above his usual pitch of conception, it is only that he is using his keenness of sight, his logical grasp of form and power of expression, on matter that is expressive of mental passion. The man who carved the devils, the men who crowned the rocks of Le Puy with the haloed figures, created facts. The outrageous passion that made these evil things made them in stone. You can measure them. They are matter-of-fact. Mr. Pennell has drawn them as they are, with so much trenchancy, such assertion of their hideous decorativeness, their isolation over modern Paris, that no drawings



THE HARBOUR, SORRENTO. BY JOSEPH PENNELL.
FROM HOWELL'S "ITALIAN JOURNEYS."

BY LEAVE OF MR. HEINEMANN.

could be better, and any others would be superfluous. It is impossible to enumerate all Mr. Pennell has done and can do in black-and-white. He is a master of so many methods. From the sheer black ink and white paper of the 'Devils,' to the light broken line that suggests Moorish fantastic architecture under a hot sun in the 'Alhambra' drawings, there is nothing he cannot do with a pen. Nor is it only with a pen that he can do what he likes and what we must admire. He covers the whole field of black-and-white drawing.

After Mr. Pennell comes Mr. Herbert Railton. No architectural drawings are more popular than his, and no style is better known or more generally 'adopted' by the illustrators of little guide-books or of magazine articles. An architect's training and knowledge of structure underlies the picturesque dilapidation prevalent in his version of Anglo-gothic architecture. His first traceable book-illustrations belong to 1888, though in 'The English Illustrated,' in 'The Portfolio,' and elsewhere, he had begun before then to formulate the style that has served him so admirably in later work with the pen. The illustrations to Mr. Loftie's 'Westminster Abbey' (1890) show his manner much as it is in his latest pen drawings. There is a lack of repose. One would like to undecorate some of the masonry, reveal the austere lines under the prevalence of pattern. At the same time one realizes that here is the style needed in illustration of picturesquely written books about picturesque places, and that the stone tracery of Westminster, or the old brick and tiles of the Inns of Court, are more

interesting to many people in drawings such as these than in actuality. But Rico's 'broken line' is responsible for much, and not every draughtsman who adopts it direct, or through a mixed tradition, has the architectural knowledge of Mr. Railton to support his deviations from stability. Mr. Railton is the artist of the Cathedral Guide; he has drawn Westminster, St. Paul's, Winchester, Gloucester, Peterborough, and many more cathedrals, inside and out, within the last ten years. In illustrations to books where a thread of story runs through historical fact, books such as those written by Miss Manning concerning Mary Powell, and the household of Sir Thomas More, the artist has collaborated with Mr. Jellicoe, who has put figures in his streets and country lanes.

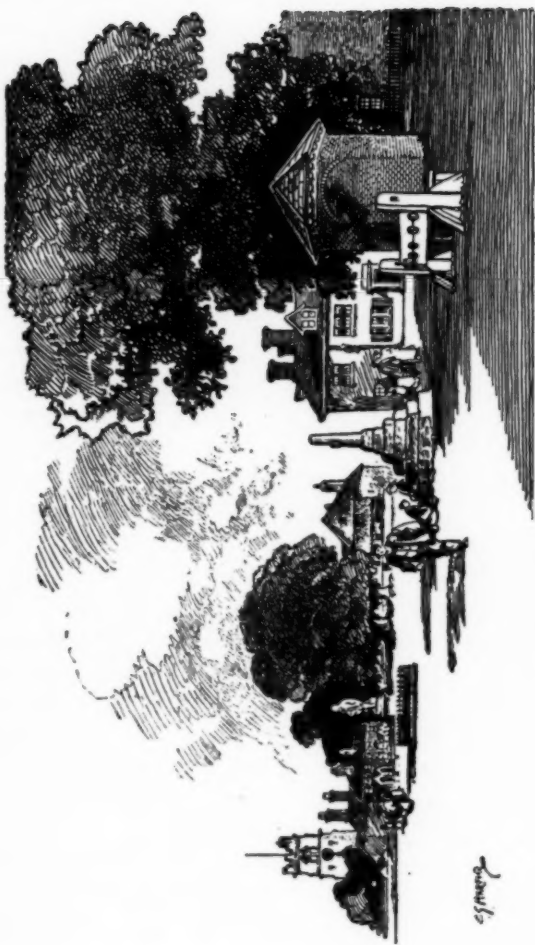
There are so many names in the list of those who, in the beginning, profited by the initiative of Mr. Pennell or of Mr. Railton that generally they may be set aside. Of artists who have made some position for themselves, there are enough to fill a long article. Mr. Holland Tringham and Mr. Hedley Fitton were at one time unmistakable in their Railtonism. Mr. Fitton has illustrated cathedral books, and in later drawings by Mr. Tringham exaggeration of his copy has given place to a more direct record of beautiful buildings. Miss Nelly Erichsen and Miss Helen James are two ladies whose work is much in request for illustrated series, such as Dent's 'Mediæval Towns.' Miss James' drawings to 'Rambles in Dickens' Land' (1899) showed study of Mr. Railton, which is also observable in other books, such as 'The

Story of Rouen.' At the same time, she carries out her work from individual observation, and gets an effect that belongs to study of the subject, whether from actuality or from photographs. Miss James and Miss Erichsen have collaborated in certain books on Italian towns, but architectural drawing is only part of Miss Erichsen's illustrative work, though an important part, as the illustrations to the recently-published 'Florentine Villas' of Mrs. Ross show. Illustrating stories, she works with graceful distinctness, and many of the drawings in the 'Story of Rome'—though one remembers that Rome is in Mr. Pennell's province—show what she can do.

Mr. C. G. Harper and Mr. C. R. B. Barrett are the most prominent among those writers of travel-books who are also their own illustrators. They belong, though with all the difference of time and development, to the succession of Mr. Augustus Hare. Mr. Hissey also has made many books out of his driving tours through England, and may be said to have first specialized the subject that Mr. Harper and Mr. Barrett have made their own. It is plain that the kind of book has nothing to do with the kind of art that is used in its making. Mr. Hare's famous 'Walks' may be the prototypes of later books, but each man makes what he can out of an idea that has obvious possibilities in it. Mr. Harper has taken to the ancient high-roads of England, and has studied their historical and legendary, past, present, and imagined aspects. Of these he has written; while his illustrations rank him rather among illustrators who write than

among writers who illustrate. Since 1889 he has published a dozen books and more. In 'Royal Winchester'—the first of these—he is illustrator only. 'The Brighton Road' of 1892 is the first of the road-books, and the illustrations of the road as it was and is, of town and of country, have colour and open air in their black-and-white. Since then Mr. Harper has been from Paddington to Penzance, has followed Dick Turpin along the Exeter road, and bygone fashion from London to Bath, while accounts of the Dover road from Southwark Bridge to Dover Castle, by way of Dickens' country and hop-gardens, and of the Great North Road of which Stevenson longed to write, are written and drawn with spirited observation. His drawing is not so picturesque as his writing. It has reticence and justness of expression that would not serve in relating tales of the road, but which, together with a sense of colour and of what is pictorial, combines to form an effective and frequently distinctive style of illustration. The drawing reproduced is from Mr. Harper's forthcoming book on the Holyhead road, and is chosen by the artist.

Mr. Barrett has written and illustrated the 'highways and byways and waterways' of various English counties, as well as a volume on the battle-fields of England, and studies of ancient buildings such as the Tower of London. He is always well informed, and illustrates his subject fully from pen-and-ink drawings. Mr. F. G. Kitton also writes and illustrates, though he has written more than he has drawn. St. Albans is his special town, and the old inns and quaint streets of the little red



DUNCHURCH. BY C. G. HARPER.
FROM 'THE HOLYHEAD ROAD.'
BY HIS PERMISSION.

city with its long cathedral, are truthfully and dexterously given in his pen drawings and etchings. Mr. Alexander Ansted, too, as a draughtsman of English cathedrals and of city churches, has made a steady reputation since 1894, when his etchings and drawings of Riviera scenery showed ambition to render tone, and as much as possible of colour and atmosphere, with pen and ink. Since then he has simplified his style for general purposes, though in books such as 'London Riverside Churches' (1897), or 'The Romance of our Ancient Churches' of two years later, many of the drawings are more elaborate than is common in modern illustration. The names of Mr. C. E. Mallows and of Mr. Raffles Davison must be mentioned among architectural draughtsmen, though they are outside the scope of an article on book-illustration. Some of Mr. Raffles Davison's work has been reprinted from the 'British Architect,' but I do not think either of them illustrates books. An extension of architectural art lies in the consideration of the garden in relation to the house it surrounds, and Mr. Reginald Blomfield's 'Formal Garden' treats of the first principles of garden design as distinct from horticulture. The drawings by Mr. Inigo Thomas, whether one looks on them as illustrating principles or gardens, are worth looking at, as 'The Yew Walk' sufficiently shows.

The sobriety and decorum of Mr. New's architectural and landscape drawings are the antithesis of the flagrantly picturesque. I do not know whether Mr. Gere or Mr. New invented this order of landscape and house drawing, but Mr. New is the chief

exponent of it, and has placed it among popular styles of to-day. It has the effect of sincerity, and



BY F. INIGO THOMAS.

FROM BLOMFIELD'S 'THE FORMAL GARDEN.'

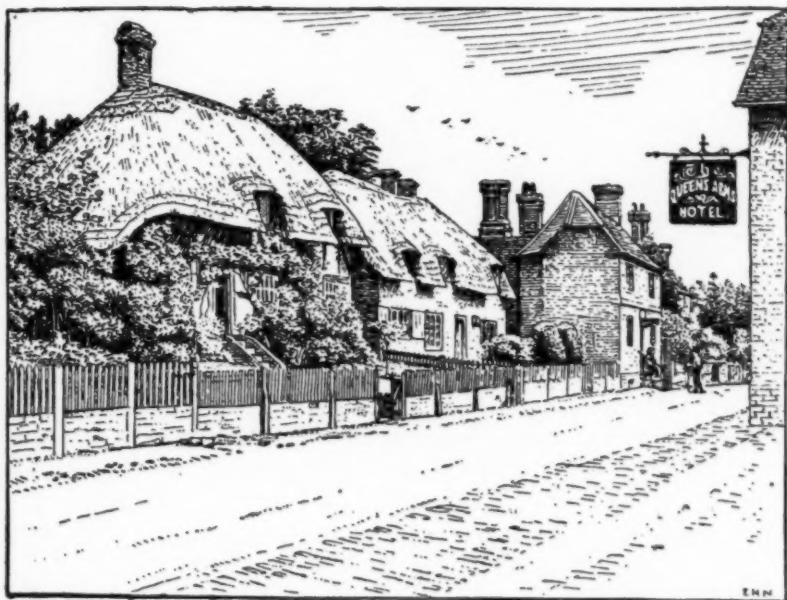
BY LEAVE OF MESSRS. MACMILLAN.

of respectful handling of ancient buildings. Mr. New does not lapse from the perpendicular, his hand does not tremble or break off when house-walls or the ridge of a roof are to be drawn. His

is a convention that is frankly conventional, that confines nature within decorous bounds, and makes formality a function of art. But though a great deal of Mr. New's work is mechanical and done to pattern, so that sometimes little perpendicular strokes to represent grass fill half the pictured space, while little horizontal strokes to represent brick-work, together with 'touches' that represent foliage, fill up the rest except for a corner left blank for the sky, yet, at his best, he achieves an effective and dignified way of treating landscape for the decoration of books. Sensational skies that repeat one sensation to monotony, scattered blacks and emphasized trivialities are set aside by those who follow Mr. New. When they are trivial and indiscriminating, they are unaffectedly tedious, and that is almost pleasant after the hackneyed sparkle of the inferior picturesque.

Mr. New's reputation as a book-illustrator was first made in 1896, when an edition of 'The Compleat Angler' with many drawings by him appeared. The homely architecture of Essex villages and little towns, the low meadows and quiet streams, gave him opportunity for drawings that are pleasant on the page. Two garden books, or strictly speaking, one—for 'In the Garden of Peace' was succeeded by 'Outside the Garden'—contain natural history drawings similar to those of fish in 'The Compleat Angler' and of birds in White's 'Selborne.' The illustrations to 'Oxford and its Colleges,' and 'Cambridge and its Colleges,' are less representative of the best Mr. New can do than books where village architecture, or the

irregular house-frontage of country high-streets are his subject. Illustrating Shakespeare's country, 'Sussex,' and 'The Wessex of Thomas Hardy,'



Selborne Street

BY E. H. NEW.

FROM WHITE'S 'SELBORNE.'

BY LEAVE OF MR. LANE.

brought him into regions of the country-town ; but the most important of his recent drawings are those in 'The Natural History of Selborne,' published in 1900. The drawing of 'Selborne Street' is from that volume.

With Mr. New, Mr. R. J. Williams and Mr. H. P. Clifford illustrated Mr. Aymer Vallance's two books on William Morris. Their illustrations are fit records of the homes and working-places of the great man who approved their art. Mr. F. L. B. Griggs, who since 1900 has illustrated three or four garden books, also follows the principles of Mr. New, but with more variety in detail, less formality in tree-drawing and in the rendering of paths and roads and streams and sunshine, in short, with more of art outside the school, than Mr. New permits himself.

The open-air covers so much that I have little room to give to another aspect of open-air illustration—drawings of bird and animal-life. The work of Mr. Harrison Weir, begun so many years ago, is chiefly in children's books; but Mr. Charles Whymper, who has an old reputation among modern reputations, has illustrated the birds and beasts and fish of Great Britain in books well known to sportsmen and to natural historians, as also books of travel and sport in tropical and ice-bound lands. The work of Mr. John Guille Millais is no less well known. No one else draws animals in action, whether British deer or African wild beast, from more intelligent and thorough observation, and of his art the graceful rendering of the play of deer in Cawdor Forest gives proof that does not need words. Birds in flight, beasts in action—Mr. Millais is undisputably master of his subject. Many drawings show the humour which is one of the charms of his work.

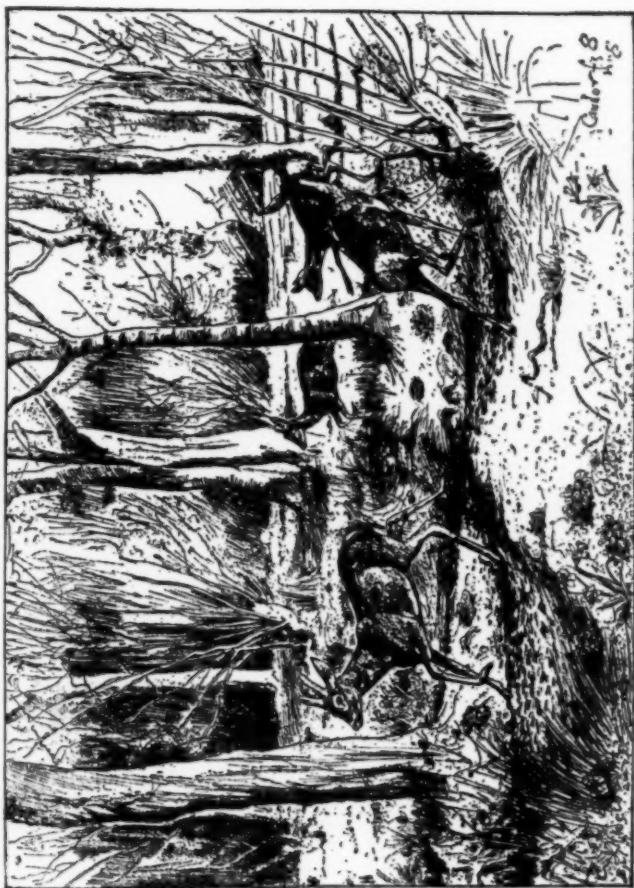


FIGURE-OF-EIGHT RING IN CAWDOR FOREST. BY J. G. MILLAIS.
FROM HIS 'BRITISH DEER AND THEIR HOMES.'
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- In Haunts of Wild Game.* Frederick Vaughan Kirby. 8°. (Blackwood, 1896.) 39 illust. (15 f. p.)
- In and Beyond the Himalayas.* S. J. Stone. 8°. (Arnold, 1896.) 16 f. p.
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- Off to Klondyke.* Gordon Stables. 8°. (Nisbet, 1898.) 8 f. p.
- The Rabbit.* James Edmund Harting. 8°. (Longmans, 1898. Fur, Feather and Fin Series.) 10 illust. by A. Thorburn, G. E. Lodge, S. Alken and Charles Whymper. 2 f. p. by Charles Whymper.
- Exploration and Hunting in Central Africa.* A. St. H. Gibbons. 8°. (Methuen, 1898.) 8 f. p. by Charles Whymper.
- The Salmon.* Hon. A. E. Gathorne Hardy. 8°. (Longmans, 1898. Fur, Feather and Fin Series.) 8 illust. by Charles Whymper, some after Douglas Adams.
- Homes and Haunts of the Pilgrim Fathers.* Alexander Mac-kennal. 4°. (The Religious Tract Society, 1899.) 94 illust. from original drawings and photographs. (20 f. p.)

- Bird Life in a Southern County.* Charles Dixon. (Scott, 1899.) 10 f. p., and portrait of author.
- The Cruise of the Marchesa to Kamschatka and New Guinea.* F. H. H. Guillemard. 8°. (Murray, 1899.) 139 illust. by J. Keulemans, Charles Whympers and others. Engraved by E. Whympers.
- Among the Birds in Northern Shires.* Charles Dixon. 8°. (Blackie, 1900.) 41 illust. (1 f. p.)
- Shooting.* Lord Walsingham and Sir Ralph Payne-Gallwey. 8°. (Longmans, 1900. The Badminton Library.) 103 illust. by Charles Whympers, etc., and from photographs. 26 by Charles Whympers.

LIBRARIES OF GREATER BRITAIN.

PUBLIC LIBRARY OF NEW SOUTH WALES.

IN the Report of the Trustees of this Library for the year 1900, it is stated that all the books received during the year were catalogued, and the titles printed on slips by the Library staff month by month, these slips being made available to the public, and the printed Catalogue of the Library being in this way kept up to date. The different supplements which have been printed by the Library staff during the past five years are now to be combined into one five years' Supplement (1896-1900), and when this volume of about 1,200 pages has been printed off, the type will be distributed and another five years' Supplement on the same plan commenced. In 1900 the Subject Index for the 80,000 books received during the years 1869-1895 was finished, this, with the Supplement, making the Subject Index for the whole Library complete from its formation up to the end of the century. The books have been grouped under about 6,000 subject headings, comprising about 300,000 entries, estimated to make a volume of 800 pages. As regards the increased accommodation required by this State Library, it is to be regretted that according to latest advices no decision has yet been

reached. The Trustees regard with anxiety the probable effect of this delay on Mr. D. S. Mitchell, who has intimated his intention of bequeathing to the Library his splendid collection of Australasian literature, and has naturally been expecting the realization of the promises made to him more than three years ago, when he was assured that the Government would lose no time in complying with the conditions of his gift. This idea of a new building dates back from 1879, when four sites were selected as suitable for the purpose; but the question has for various reasons been continually postponed. Recently the Trustees have had plans and specifications prepared, taking into account the probable requirements of the Library for the next twenty years. These demand an area of two acres of land, and the site unanimously recommended is that of Cook Park, which was one of the four selected in 1879, and was originally granted as a site for the Australian Subscription Library by Governor Darling in 1827, a gift disallowed by his successor. The latest report of the Library shows that the number of volumes on the shelves on the 31st December, 1900, was 149,840, and that the average number of volumes issued daily was 2,121.

GENERAL ASSEMBLY LIBRARY, NEW ZEALAND.

The Government of New Zealand appears to show considerable interest in the Parliamentary Library at Wellington, which has recently been transferred to more commodious premises. The

Librarian, Mr. Charles Wilson, who succeeded to the office in February last, has issued a highly satisfactory report on the work of the Library generally, and submits several suggestions for extending its usefulness in future. Although the Library is used mainly by members of the Legislature, the public is accorded the privilege of admission for the purposes of study and reference, upon the recommendation of a member of Parliament or of the Chairman of the Committee. Having ample funds at its command, the Committee is enabled to procure all the latest works in the various classes of literature. During the year dealt with in the Report, the Library received an annual appropriation of £600, and a special vote of £500, which, together with various other small amounts, brought the receipts up to £1,321, out of which only £667 was expended, thus leaving a balance in hand of over £650. Few libraries can boast of so good a financial position, and the New Zealand Parliament is to be congratulated on having provided for the use of its members a thoroughly well organized and carefully selected Library of works of reference as well as general literature, embracing books on law, sociology, science, education, medicine, biography, voyages and travels, history, etc.

LIBRARY OF PARLIAMENT, TASMANIA.

What may possibly be described as the briefest Report on record is the annual statement of the Tasmanian Librarian of Parliament. It occupies

in all (exclusive of the titles of new works) eleven lines of print, in which, however, there is one statement which should not pass without notice. We learn that 'by order of the Chairman and authority of the Government a quantity of old newspapers, and the accumulation of several years, was sold, and the proceeds, less expense of sale, amounting to £3 3s., paid into the Treasury.' It is to be hoped that care has been taken to preserve complete files of all the Papers of the State, as they contain so much valuable information regarding the history, progress, and development of the colony, which cannot be obtained elsewhere. There are many institutions, not only in Australia, but in other parts of the Empire, that would have been only too glad to have obtained such a collection of old newspapers, as it is now a generally recognized fact that too much care cannot be bestowed on the preservation of these historical records.

PUBLIC LIBRARY OF VICTORIA.

The progress of the Public Library in Melbourne was more pronounced during the year 1900 than it has been for some years past. The additions to the shelves were more numerous, and there was a substantial increase in the number of visits paid to the Library. An important feature has been the attempt to complete, as far as possible, the Collection of Victorian Newspapers, and the Copyright Act in this respect has been strictly enforced. In his report the Librarian, Mr. E. La T. Arm-

strong, states that most of the newspaper publishers in the State show a willing compliance with the provisions of the Act; but in some cases great trouble has been given to the Library officers, and in a few instances legal proceedings had to be instituted before the papers could be obtained. It is, however, satisfactory to note from the Report that of the 23,177 newspapers that it is estimated the Library should have received, all except three were actually obtained. A large number of the early issues of the leading papers have recently been presented to the Library, and some valuable files of the 'Port Phillip Herald,' 'Port Phillip Patriot,' and the 'Port Phillip Gazette,' published before the separation of Victoria from New South Wales, have been purchased from the 'Melbourne Athenæum.' It is interesting to note that the 'open access' system has been on its trial for some little time past in the Lending Library, and that the result is stated to have been highly satisfactory. During the year 1900 there were nearly 7,000 actual borrowers on the roll, and 140,000 volumes were issued. Two volumes only are stated to have been unaccounted for at the stock-taking at the end of the year, and these were of trifling value. The total number of volumes in the Melbourne Public Library at the end of the year 1900 was 178,900, and it is estimated that the total number of visitors in all departments was 500,000.

VICTORIA PUBLIC LIBRARY, WESTERN
AUSTRALIA.

The most recent report regarding the position of this Library clearly indicates that it is making rapid progress. It is stated that it now contains about 44,000 volumes, and that the daily average of readers is nearly 400—a highly satisfactory return when it is considered that the population residing within reach of the advantages of the institution numbered no more than 50,000. The need of increased space is already being felt, and, judging from the liberality of the Government in the past, there is every reason to believe that means will be supplied for finding the necessary accommodation for so well-managed an institution in the future. An important feature of the management is that all the binding work is done on the premises; and in this the Library is far in advance of its wealthy competitors in the Eastern States, which so far are dependent upon outside help in this direction.

PARLIAMENTARY LIBRARY OF QUEENSLAND.

The number of volumes in the State Library at the end of June, 1901, was 31,835, showing an increase of 1,340 over the preceding year, of which 310 volumes had been acquired by purchase. During the year many important questions have engaged the attention of the Committee, such as the selection of books; the question of the

dispatch of new works from England by post instead of as cargo by steamer, an arrangement which will obviate delay in the receipt of new books, and in the opinion of the Committee will entail no greater cost, but which will enable members of Parliament to have new books at the earliest possible date. It is further in contemplation to extend the utility of the Library by granting special privileges to the public, a course which would meet with general approval. The new Catalogue has been issued in three volumes, and carries the work of indexing to the latter part of the year 1900.

DURBAN (NATAL) PUBLIC LIBRARY AND READING ROOM.

The Durban Public Library issue no printed Report, but through the courtesy of Mr. W. Osborn, its Librarian, I am enabled to supply a few particulars regarding its present position for the year ending 30th June, 1901. The subscriptions of members amounted to £678, the books purchased numbered 794, and the daily average of the attendance of the public was 589. The percentage of fiction issued during the year was seventy, as compared with seventy-one in the previous year. The Library now possesses over 12,000 volumes, and appears to be well supplied with newspaper and periodical literature. In addition to the Durban Public Library, the only other Library in the colony possessing over 5,000 volumes is that of the Natal Society at Pietermaritzburg,

also known as the Public Library, which, according to recent returns, contained 11,500 volumes, and received a Government grant of £350. As compared with the Libraries of the Cape Colony, those of Natal so far do not show to advantage; but with the advent of a new era in the history of South Africa, public interest in connection with the literary progress of the country will no doubt increase, and greater efforts be made to provide for the intellectual development of the people.

NOTES ON BOOKS AND WORK.

THE place of honour in these Notes must be assigned to the announcement of the formation of a New Palæographical Society, as to which a private circular has just been sent out signed by Sir Edward Maunde Thompson, Mr. G. F. Warner, and Dr. Kenyon. The response to this circular has been as enthusiastic as was to be expected, and it will probably be published about the time this magazine appears, with a largely increased list of influential signatures. As to the work of the former Palæographical Society there is little need to speak. Before it was temporarily dissolved in 1895 it had issued two series of admirable facsimiles, illustrating the handwriting in both classical and mediæval manuscripts, which have proved of the utmost value to students, and have been largely drawn on for illustrations in more popular works. The new society (which will inherit its predecessor's balance, as well as its prestige) is being formed in consequence of the fresh discoveries of classical manuscripts in Egypt, and of the increased interest taken in the local schools of English handwriting and in illuminations. It is proposed that, like its predecessor, it shall be limited to about 300 members subscribing one guinea, that its publications shall be issued only to its members, and that after working for

a few years it shall again dissolve itself, until fresh discoveries, or an increased interest in any branch of its subject, shall call for fresh facsimiles. Intending subscribers should send in their names at once to Mr. Warner at the British Museum.

After a rather dull autumn and February, the March booksales at Sotheby's are arousing keen interest and keener competition among bookmen, both English and American. The Orford sale on March 14th must have given great satisfaction to its promoters, as though the bindings, which formed its chief feature, were distinctly second class, the prices paid were liberal in the extreme. Those fetched by some of the books bearing royal arms can only be accounted for by the persistence of the belief that royal arms denote royal ownership, which is by no means the case. Two books, indeed, in this very sale demonstrate the fallacy, since along with the arms were stamped in one case the initials of Nathaniel Bacon, in another a W. Y. Arms and initials were clearly stamped at the same time, and thus we have a clear proof of the purely ornamental character of the former.

In the miscellaneous sale which began on March 17th prices again ruled high, the most extravagant, next to those paid for the two cropped 'Indulgences' from Caxton's press, being the two hundred and twenty odd pounds paid for the copy of Lamb's 'The King and Queen of Hearts,' which the industry of Mr. E. V. Lucas tracked down from a reference in a partly unpublished letter from Lamb to Wordsworth, and which he has just published in

a dangerously good facsimile. Despite the fact that a youthful critic has just informed me that he considers the verses as 'ripping,' 'The King and Queen of Hearts' will hardly add to Lamb's reputation even as a writer of children's books, and the sum paid seems purely whimsical, more especially when compared with the sixty guineas at which the hammer was allowed to fall on the copy of Goldsmith's first draft of 'The Traveller,' though the failure of the catalogue to bring out the true character of this may partly account for the price at which it slipped through.

As the name of the present writer appears in a niche of its title-page and it is published by the publishers of this magazine, Mr. Fletcher's handsome volume on 'English Book-Collectors' must pass without the welcome which 'The Library' would otherwise have been glad to offer to it. But it may at least be permitted to me to speak from my own knowledge of the unwearying pains which Mr. Fletcher bestowed on his work, an afternoon's visit to the British Museum being often devoted to settling a single small point, or the correction of some trifling error in previous authorities. Not many librarians who have retired at the ripe age of sixty-five have produced such handsome and important books as Mr. Fletcher has placed to his credit during the last few years. All good book-lovers must hope that he may yet put them under still further obligations.

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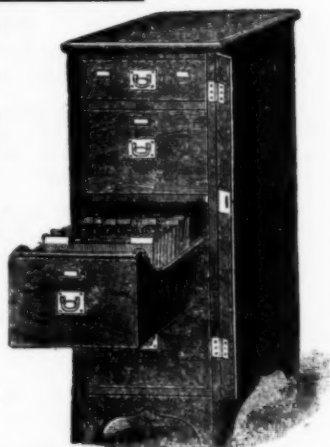
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